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THE

INLAND PRINTER

A TECHNICAL JOURNAL

DEVOTED TO THE ART OF PRINTING.

VOLUME XVII.

April, 1896, to September, 1896.

172720

CHICAGO, ILL., U. S. A.:

THE INLAND PRINTER COMPANY, PUBLISHERS.

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VOLUME XVII.

FROM APRIL, 1896, TO SEPTEMBER, 1896.

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1-1

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"Multipress"

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July 2, 1895
October 26, 1895
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334 Dearborn Street, Chicago.

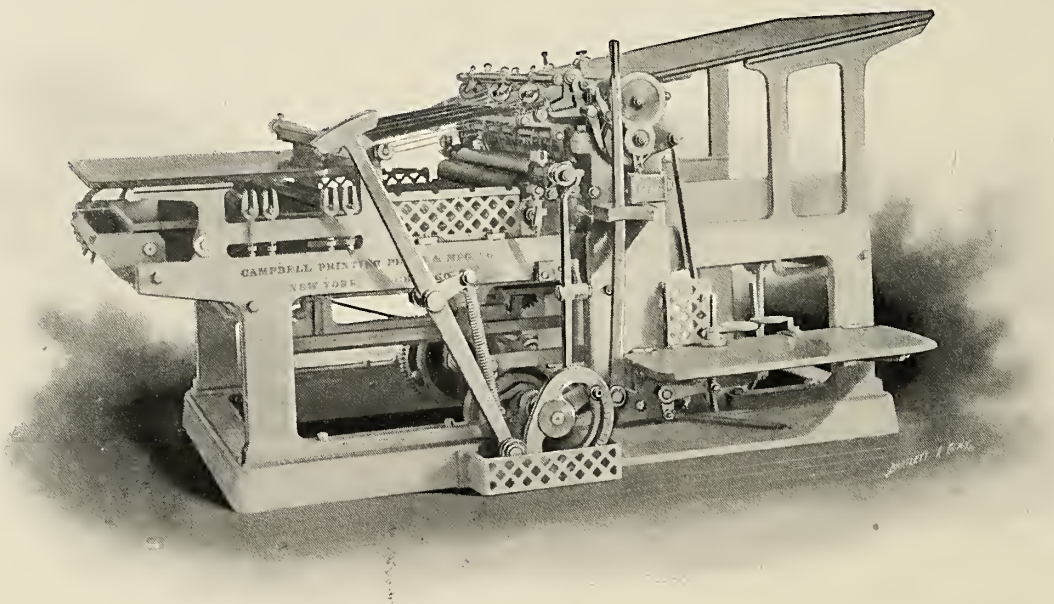
In the Battle of Brains

for business success, a good tool is an ally not to be despised.

The mechanical equipment of a printing office may be the one weak point in the armor of a successful career.

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The **"Century" Pony** is a good tool, and it is sheathed with the invulnerable armor of Success.

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"The Centurys are Coming!"

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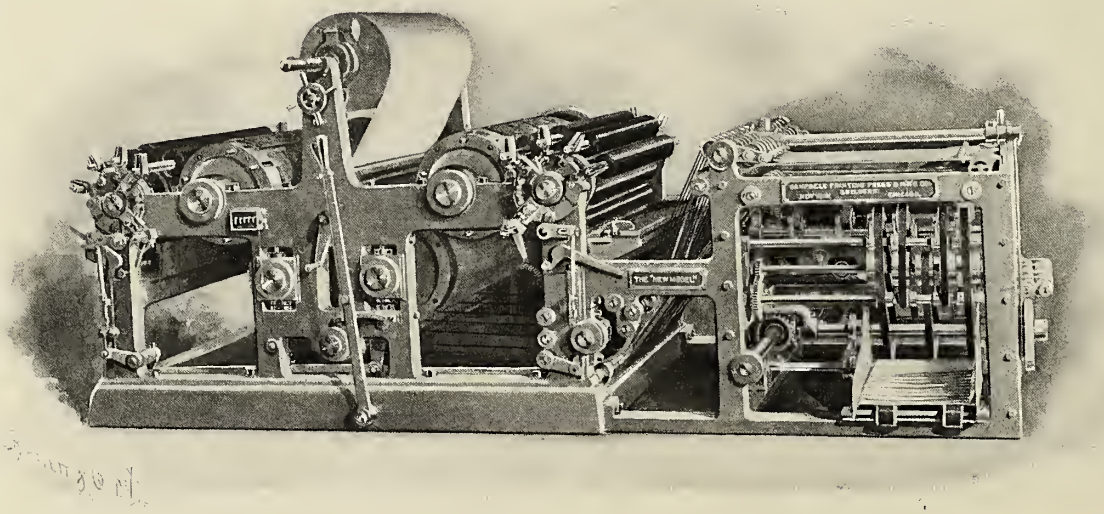
That marvelous mechanism, so unique in the "Century" Pony, will be found in all the larger sizes, and the *earning capacity* of the "Big uns" will be proportionately greater.

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with the appearance of a newspaper. If you take pride in the appearance of your paper, you cannot fail to be interested in the wonderful mechanism that enables the **"New Model,"** by aid of unskilled labor, to put out the best looking papers that go on the street.



Early and attractive papers encourage circulation. *Speed* is not the only secret of the "New Model's" popularity.

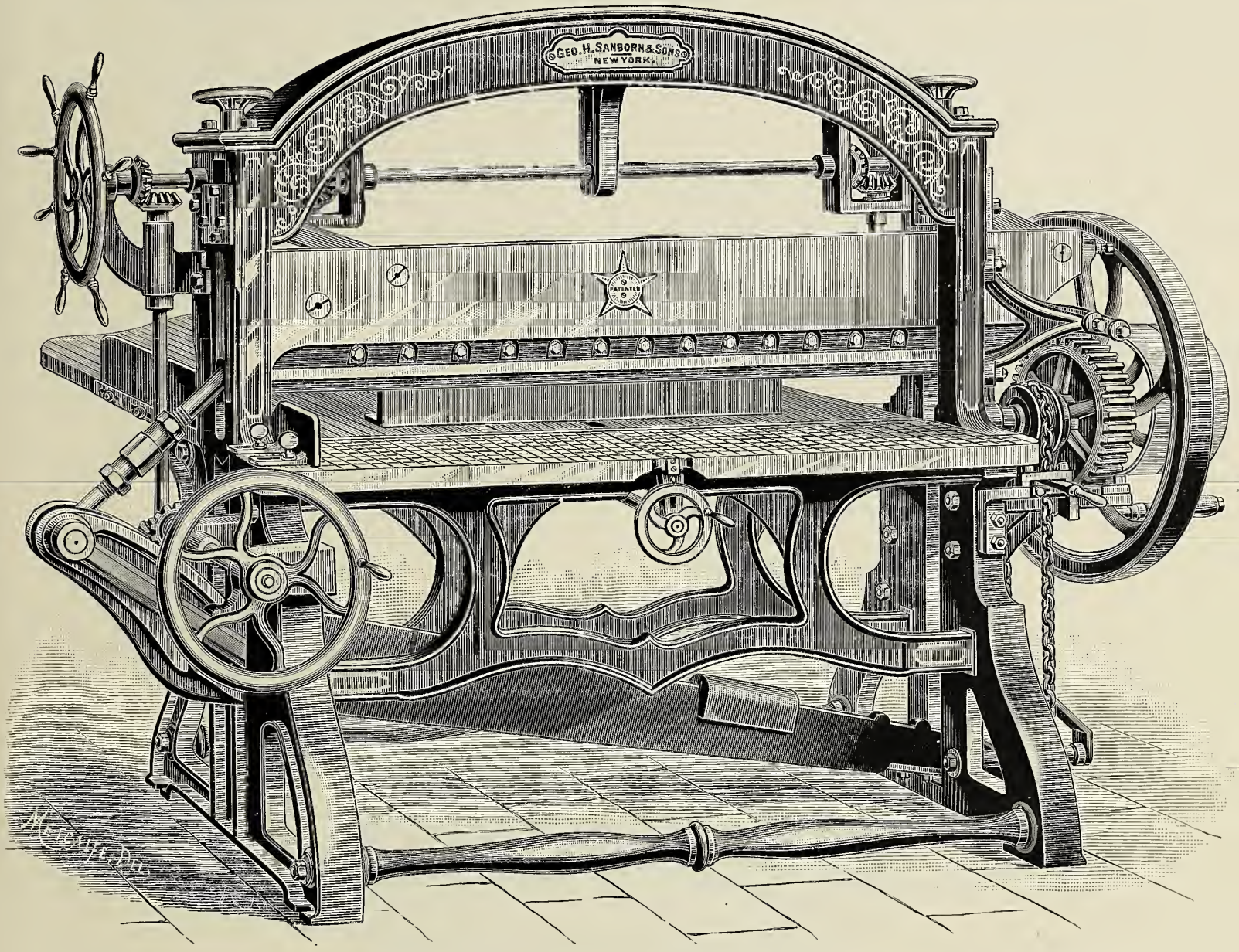
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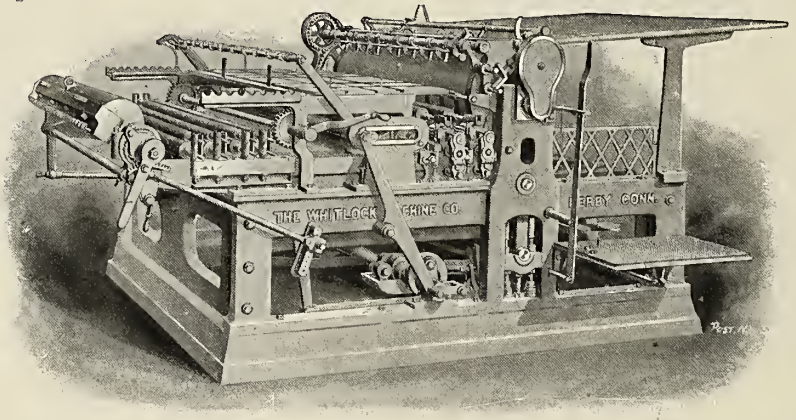
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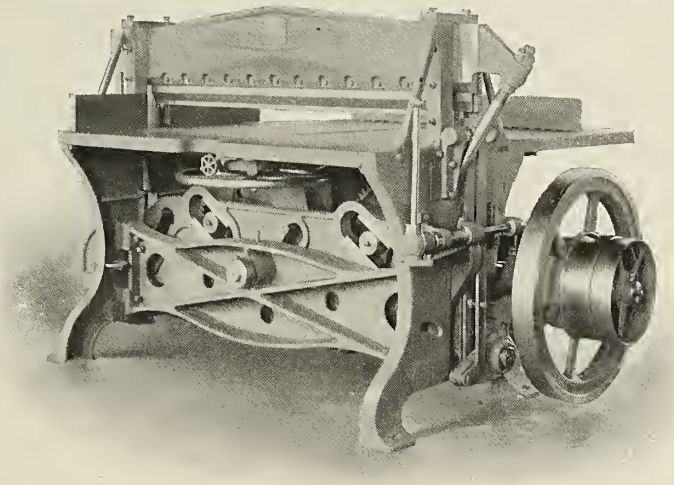
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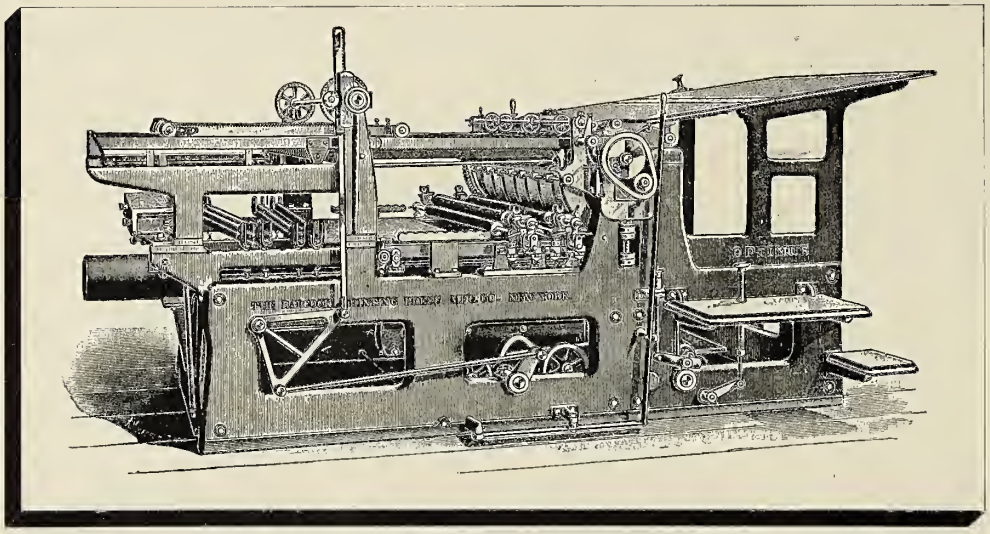
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Manager New York Office,
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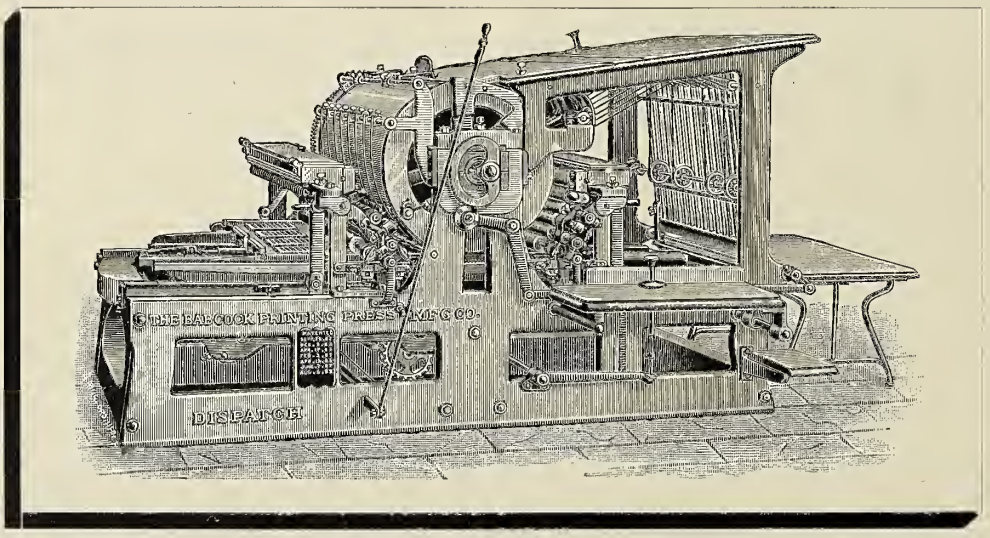
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A rapid Drum Cylinder Press for newspaper and plain job work. Speed 2500 to 3000 per hour. A World Beater.

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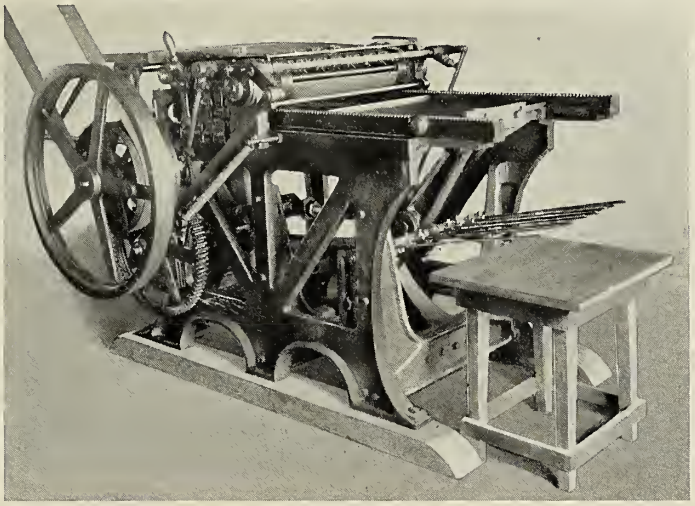
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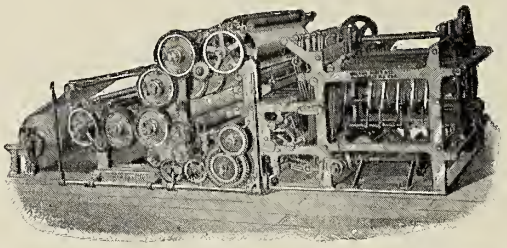
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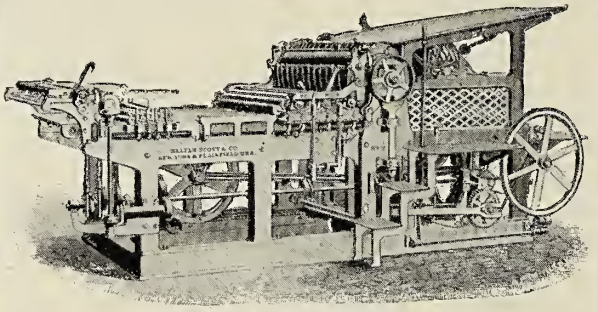
195-205 SOUTH CANAL ST. CHICAGO

Scott



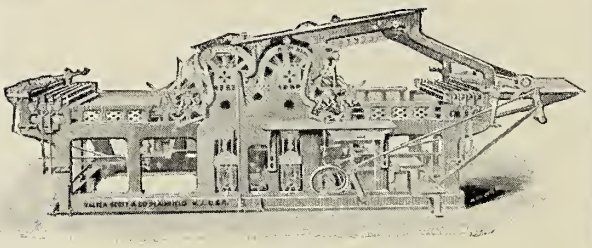
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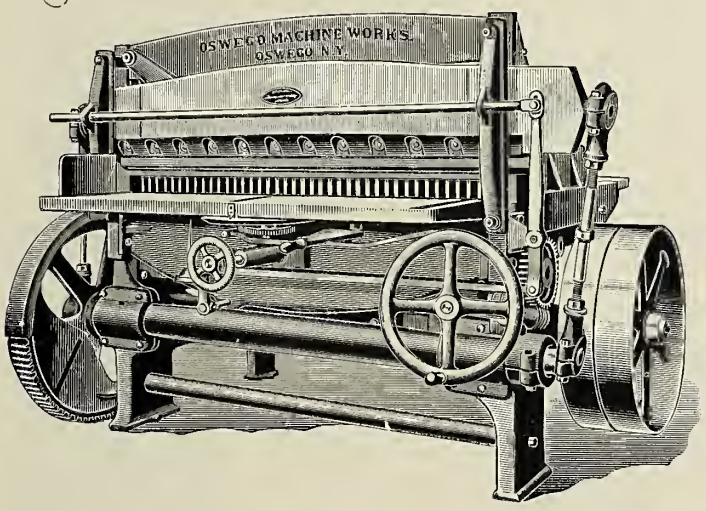
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There is a very old, time-honored maxim to the effect that he who fishes for minnows never catches any whales.

There are scores of printers who are constantly wondering why it is that with their behind-the-times presses they are not catching some of the large orders and lucrative runs of presswork.

If we may be allowed to make a suggestion, we should advise a change of fishing equipment, to the end that these profitable big fellows may be caught. Suppose, for example, that you put in a Cottrell Flat Bed Perfecting Press, which will enable you to name any price for work in competition. Then you can do twice as much presswork as any ordinary office, or do a given run in half the time of any other printer.

And whatever presswork you are doing costs only half as much to do. Such a press can advantageously handle small runs.

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Parker's "Treasury," "Commercial" and "Capital" BLOTTING.

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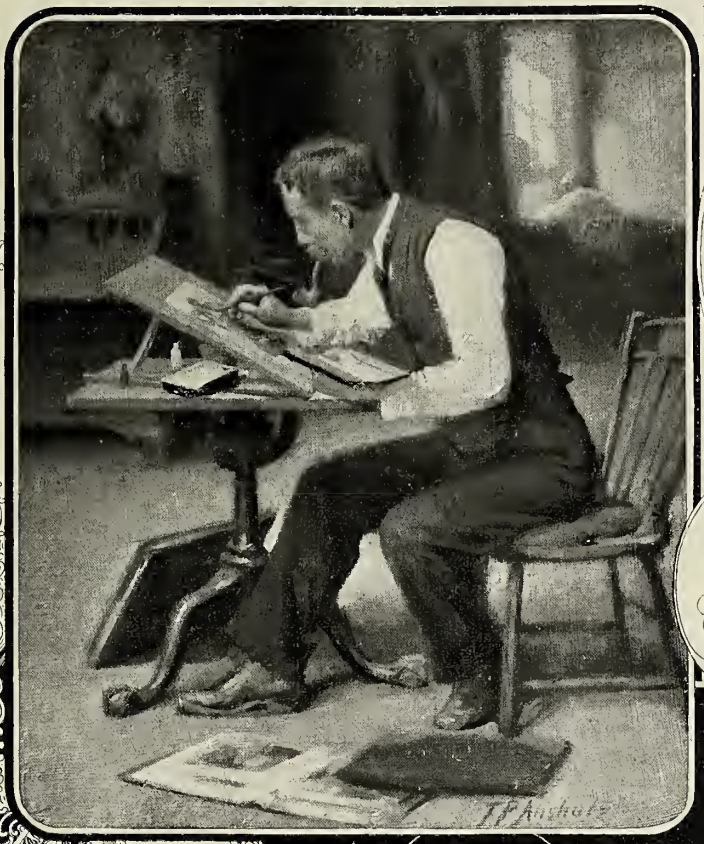
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Whose presses will cut, score and print *Folding Paper Boxes, Pay Envelopes, Seed Bags, Odd Shaped Labels and Irregular Forms* of any description, with all the speed, precision and excellence of a boxmaker's special machine, **HAS THE ADVANTAGE.** He has added a feeder to his business without increasing general expense.

So much for the argument. Now—



PRINT, CUT AND SCORE IN ONE OPERATION—

Do it automatically and from the roll; print in one color or two, and do splendid work besides.

Press can be used either for printing or cutting and scoring alone.

We build a machine which prints a form 12 by 25, and at the same time cuts and scores a form 16 by 24.

It will pay you to find out what the possibilities in this field are.

The Kidder Press Manufacturing Co.

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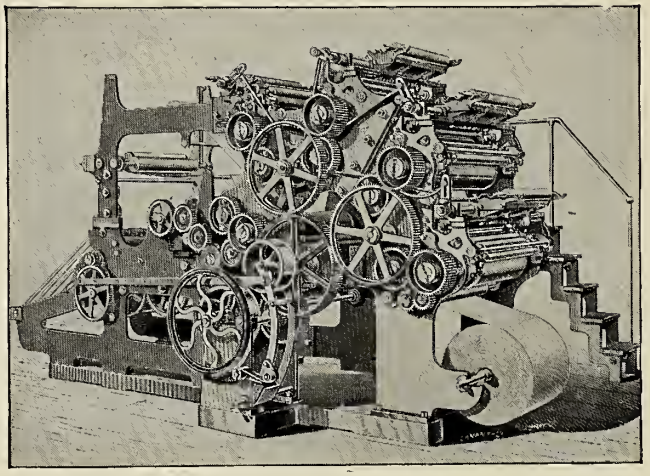
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For Printing a Fine Grade of Work at a speed of 4,000 to 5,000 per hour, by the use of an offset web.

THIS PRESS is adapted to doing a grade of half-tone cut work excelled by no other press, and also for printing from one to five colors on one side, and one color on the reverse side.

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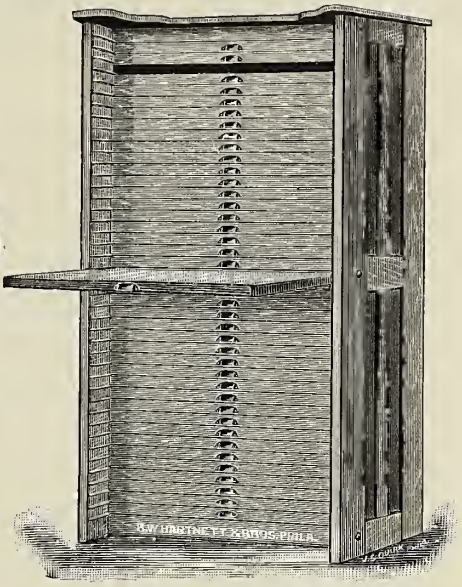
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Every compartment in every case easy to get at.

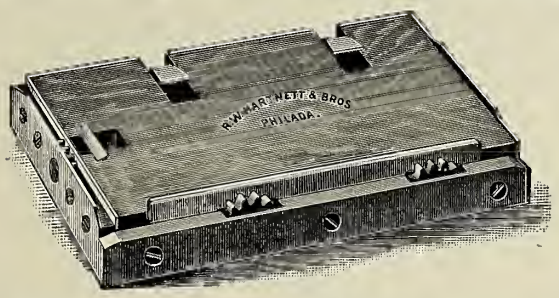
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They are cheaper than ordinary cases and racks.

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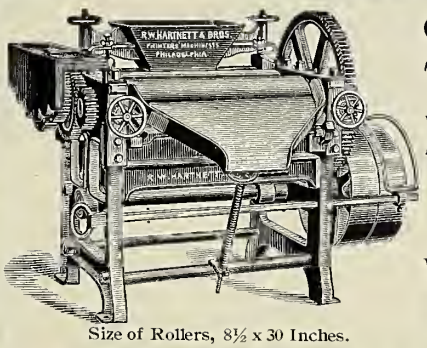


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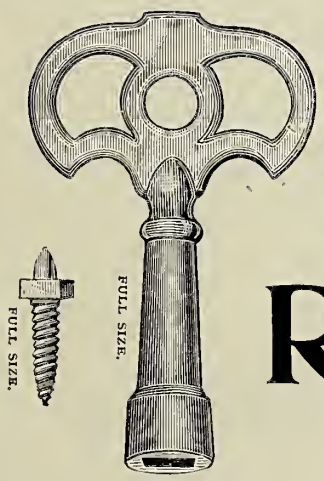
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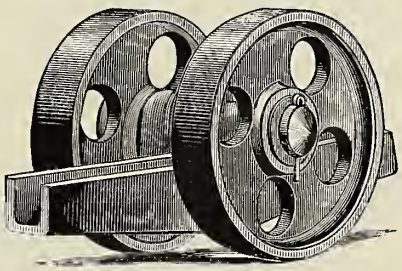
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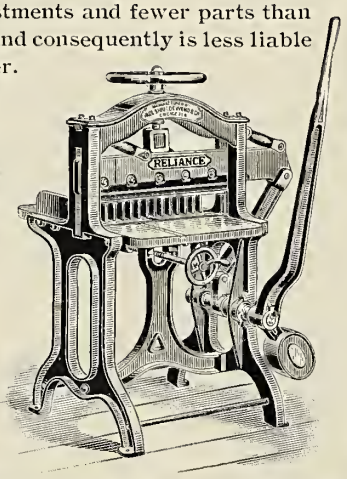
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It is simpler, has no adjustments and fewer parts than any other lever cutter made, and consequently is less liable to wear and to get out of order.

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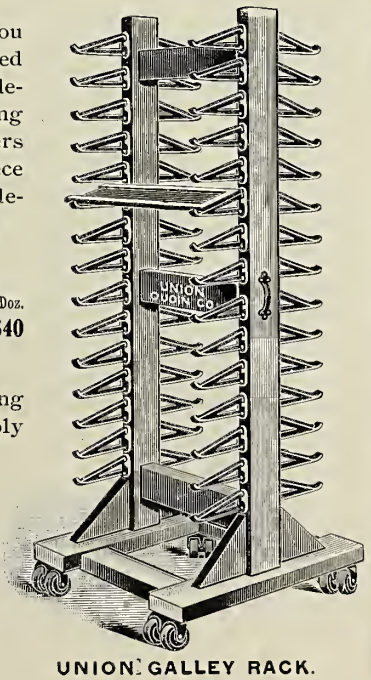
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If you need anything in our line give us a chance to show you what we can do for you.

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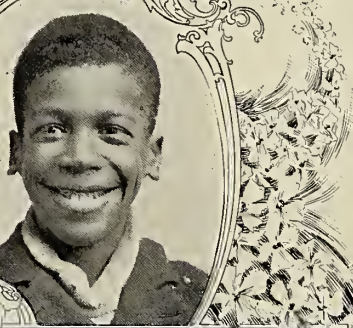
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Catch Pennies in the Press and Composing Rooms.

WE ARE OFTEN ASKED:

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...WE MAKE...

104 STYLES AND COMBINATIONS OF FOLDING MACHINES.
ROLL WRAPPING MACHINES.
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ELECTRO CABINETS. DIE CABINETS.
END-WOOD CUTTER STICKS AND PRINTERS' NOVELTIES.

Extract from a Letter received from The Bulletin, Van Wert, Ohio, February 15, 1896.

I began the business in the days of the old hand press, and pulled sheets—Whig sheets—in the Scott and Graham campaign of 1852, but I have never seen a catalogue in which so many common-sense, practical, labor-saving tools from a single shop were assembled in a single catalogue for printers, as are shown by you. I thank you for the pleasure of looking at them.

Yours respectfully,

J. H. FOSTER.

Respectfully, **The Rockford Folder Co.**

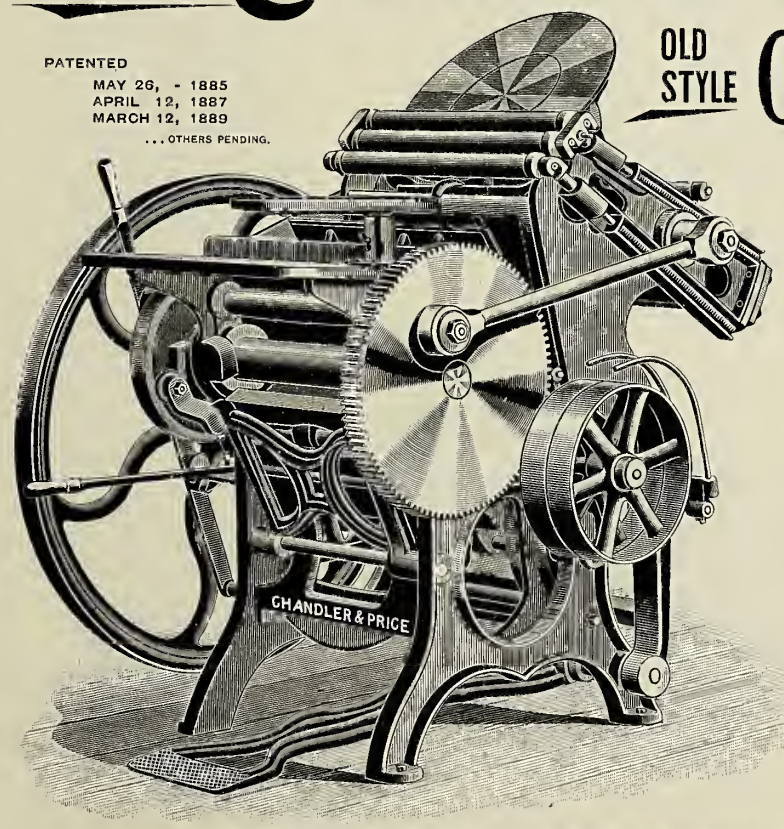
MACHINISTS AND JOINERS TO THE PRINTERS OF THE WORLD.

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Not for the Least Money, but Cheapest in the end. A TIME and MONEY SAVER.

PATENTED
MAY 26, - 1885
APRIL 12, 1887
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...SIZES AND PRICES...

Eighth Medium,	7 x 11	with Throw-off and Depressible Grippers	$150.00
" "	8 x 12	" "	165.00
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Steam Fixtures,			15.00
Chandler & Price Fountain,	for either size press,		20.00
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★ With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three Chases, one Brayer, two sets of Roller Stocks, two Wrenches and one Roller Mold.

No charge for boxing and shipping.

All our goods guaranteed in every respect.

N. B.—None genuine without the name of Chandler & Price, Cleveland, Ohio, cast upon the rocker.

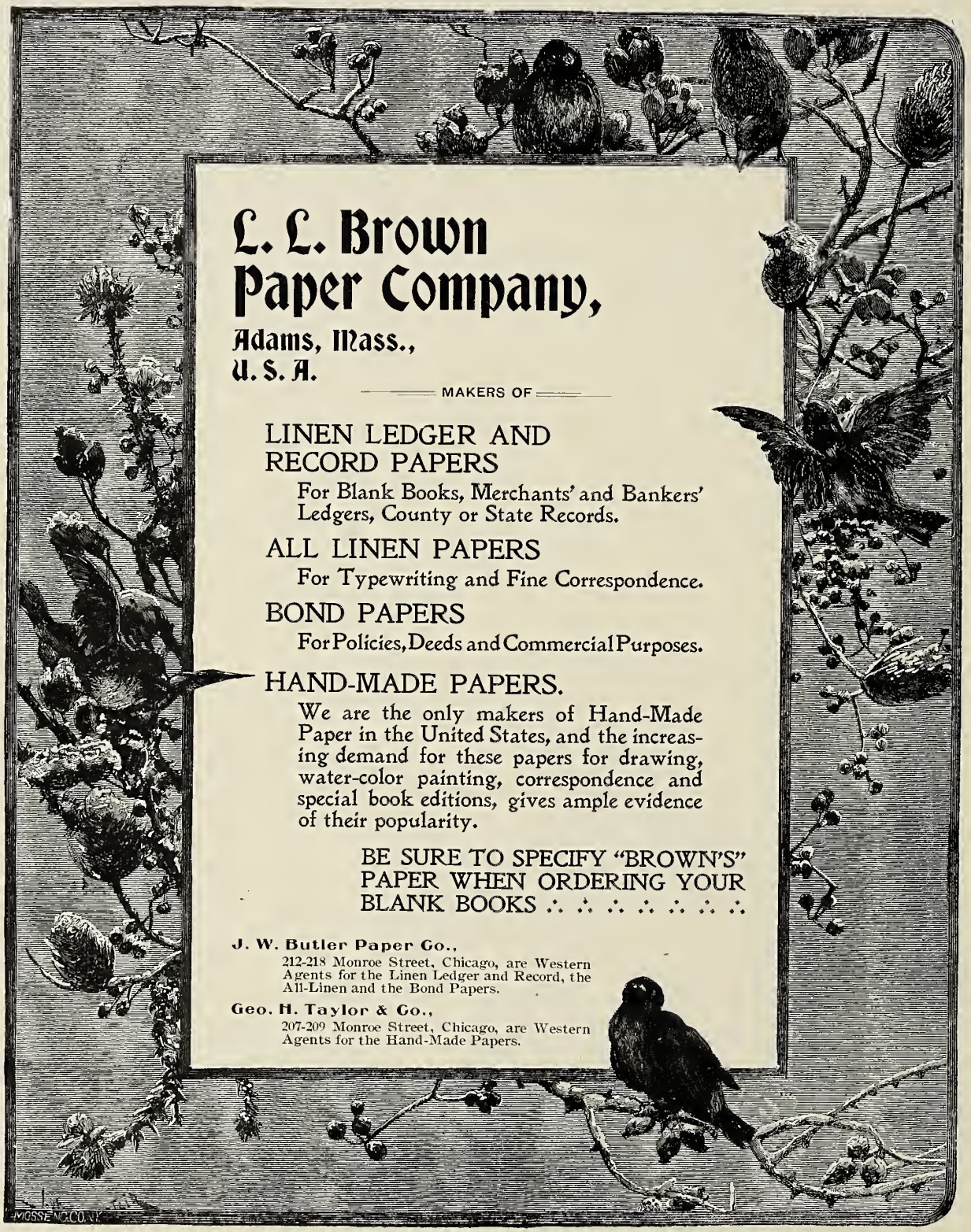
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UNDER THE SAME . . . MANAGEMENT AS WHEN FOUNDED IN 1880. . . .

The same goods produced

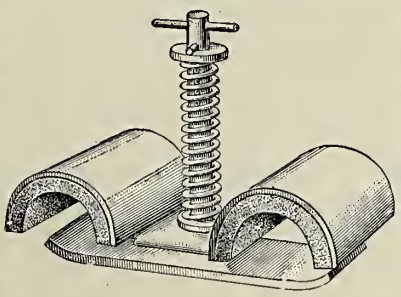
which have given the old firm its reputation for making the best Printers' Rollers of any manufactory in the United States.....



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Meier Angle-Roller Brake.

Send for a Circular.

Printers' Rollers,
Roller Composition,
Tablet Glue,
Electric Annihilator.

Automatic Inking Proof Presses

Patented January 16, 1894. April 16, 1895.

WEB "SUCCESS"

THE TRIBUNE, NEW YORK.

GENTLEMEN: In reply to your favor of 10th inst., will say that your Patent Web Success Self-Inking Proof Press has been in operation in the Tribune composing-rooms for the past year, and has proved a success indeed, both in saving time and labor. Its results are satisfactory. It works like a charm. It does the work of two of the old style presses, and I cheerfully recommend it.

Yours truly,
W. H. MILLOLLAND, Mec. Sup't.
June 17, 1895.

THE JOURNAL, Boston, Mass.

GENTLEMEN: We have now had one of your Web Success Proof Presses long enough to know just what it can do, and we are more than pleased with its work. Editors, copy readers and proofreaders unite in praising its work. We have had very little trouble with it, and even green boys have succeeded in getting better proofs from it than with the old style machine. From the standpoint of economy there is much to be said in favor of your press. We have found that it practically saves a boy during the time it is running, and as we run both morning and afternoon editions, this means a considerable saving for us in the course of a year, more than enough, as you can easily see, to pay for the cost of putting in the press.

Personally, I have given much time to a careful study of the press and its work, and the further I pursue my investigations the greater becomes my satisfaction. The Journal Newspaper Company and its subordinates would be glad at any time to have you refer to it or them in behalf of your press. Very truly yours,

June 12, 1895. G. V. S. MICHAELIS, Sup't & Cashier.

HERALD "SUCCESS"

Patented January 16, 1894. April 15, 1895.

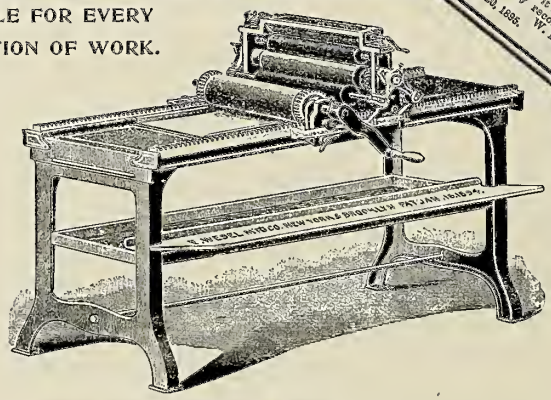
THE EAGLE, BROOKLYN.

DEAR SIRS: The Web Success Proof Press has been in the Eagle establishment for several months. It has given excellent satisfaction. It does a great deal of work, and does it well. It gives a good proof; is easily seated in the bed; takes little space, and is not liable to get out of order. In proving as a stamping press it is just as satisfactory as in proving as a proof press. In fact, it is a combination press and proof press. It can be changed from one to the other in a few minutes. I cheerfully recommend it to any one who wants a good proof press, and the labor-saving qualities of the press are such that I would not be without it for twice the cost. You are at liberty to refer any one to me in regard to the press.

Yours truly,
W. H. BURTON, Sup't.
June 20, 1895.

SUITABLE FOR EVERY DESCRIPTION OF WORK.

Adapted to the Finest Type or Cut Proving . . .



Width of Bed of Regular Press, 18½ inches.
Made to any desired width to order.

THE SUN, NEW YORK.

DEAR SIRS: We have used the "Web Success" Proof Press for the past year, and are more than pleased with the results obtained therefrom. It not only saves a great deal of time, labor, and paper, but also produces a good, clear proof. It surpasses our expectations, and is just the Press that was wanted in composing-rooms for many years, where many and rapid proofs have to be taken.

J. G. WATKINS.
June 24, 1895.

EVENING STAR, WASHINGTON.

GENTLEMEN: In reply to your letter of the 10th inst., asking about the Patent Web Proof Press, would say that it is working very successfully in the office here, and as a labor-saving machine it supersedes the old style entirely. It is much cleaner than the old proof press. Respectfully yours,

R. A. MCLEAN.
June 24, 1895.

EVENING NEWS, NEWARK, N. J.

GENTLEMEN: Your Patent Herald Proof Press has been in our office for some time, and it gives me pleasure to say that it has given entire success. It is certainly a money and labor saving machine, and a great improvement over the old method of doing the work.

Yours very truly,
WALLACE M. SCUDDER.
June 18, 1895.

28
of the Largest Newspapers and Job Offices are using this Press daily.

PATENTEES AND MANUFACTURERS OF THESE PRESSES:

F. WESEL MFG. CO.

TIMES-HERALD AND EVENING POST, CHICAGO.

GENTLEMEN: We have in use since last September one of your Herald Success Self-Inking Proof Presses, and find that it meets all expectations. Where we formerly used three of the ordinary proof presses, we now take all our proofs, with the exception of a few on Saturday nights, entirely on the Herald Success. We take from seven to ten proofs of each piece of news matter every night. Since the Evening Post moved into the Herald building, this press is also used for that purpose, thus running day and night.

Yours truly,
FRANK H. EASTEN, Sup't.
June 18, 1895.

35
of the Largest Newspapers and Job Offices are using this Press daily.

"INSTANTANEOUS PROVING" SELF-FEEDER

Will do Work Quicker and Better than any other Three Proof Presses . . .



10 in. bed, Single Web.
42 in. bed, Double Web.
Other sizes to order.

Twenty or more Proofs Taken per Minute!!

EVENING NEWS, BUFFALO, N. Y.

GENTLEMEN: I want to say a word in commendation of your Patent Web Self-Inking Proof Press. I have had it in use for four months, and I really regard it as one of the most useful pieces of machinery brought into the production of a newspaper. I am very truly yours,

J. A. BUTLER, Bus Mgr.
July 2, 1895.

EVENING POST, NEW YORK.

GENTLEMEN: I have had one of your Patent Web Success Self-Inking Proof Presses in use in this composing-room nearly six months. It takes good proofs, runs easily, and does the work of three of the old-fashioned kind that I had been using, which settles at once the question of its economy. Very truly yours,

MORRIS VAN VLIET, Foreman.
June 18, 1895.

JOHN C. RANKIN CO., 34 CORTLANDT ST., NEW YORK.

DEAR SIRS: Our candid opinion of your Herald Success Self-Inking Proof Press which we have had in use several months, is that it is a success. It does away with the necessity of two proofs, one to be sent out and one to be retained on file. It does away with the necessity of having a press-room boy to pull proofs. It does away with the necessity of having a proof-press in the line of machinery. So for as we are concerned, it is the best piece of machinery we have in the office. We would not be without it for twice its cost. You are at liberty to refer any one to us in regard to the merits of the press.

Yours truly,
R. SCHALKENBACH, Sup't.
June 19, 1895.

EVENING TELEGRAPH, PHILADELPHIA.

GENTLEMEN: In reply to your inquiry as to how we are getting along with your Web Success Self-Inking Proof Press, would say that we have had considerable experience with it in our composing-room, and we find it to be a good, reliable machine. It has given us entire satisfaction, and does as much work as we expected. In fact, it does as much work as the average two-revolution press, and the work done is all that was expected; and it is in my opinion a most valuable machine for any large newspaper office.

Yours truly,
J. R. EDLEMAN, Foreman.
Dec. 19, 1895.

PHELPS PUBLISHING CO., SPRINGFIELD, MASS.

GENTLEMEN: In regard to the Web Success Proof Press recently put into our office, I would say that it fully comes up to its name, and we consider it a "Success" in every way.

We take from nine to fifteen proofs of two pages of our matter at a time, and it gives a splendid proof with very little trouble. You could not buy this machine for anywhere near what you sold it to us, unless we were sure of getting another one within a few hours.

I should be glad to show this press to anyone that you would like to send here, for I feel justly proud of it. You are at liberty to use this in any form you may wish.

Yours very truly,
HENRY D. TAYLOR, Foreman.
June 25, 1895.

FACTORY:
78-80 Cranberry St., cor. Henry,
BROOKLYN, N. Y.

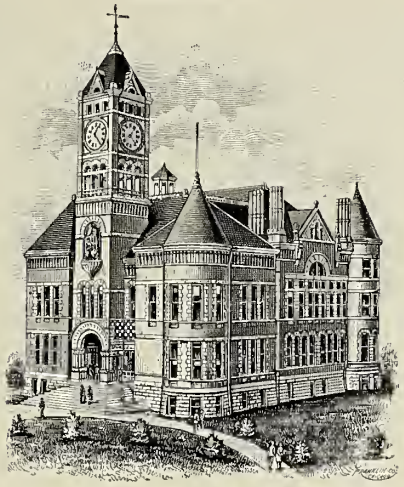
OFFICE AND WAREROOMS:
82-84 Fulton Street, cor. Gold,
NEW YORK CITY.

SAMPLE 21.

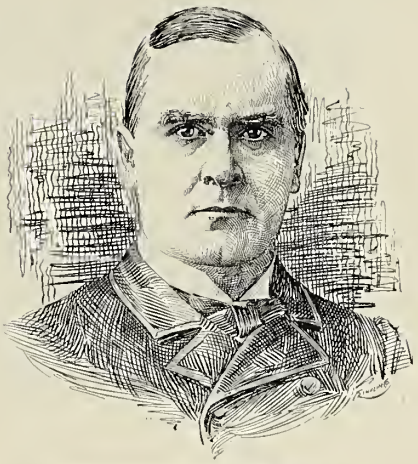


ELECTROTYPES, 75 CENTS.

SAMPLE 22.



SAMPLE 23.



ELECTROTYPES, 75 CENTS.

SAMPLE 17.



JUST TO REMIND YOU

THAT WITH OUR LARGE AND COMPETENT STAFF OF ARTISTS AND DRAFTSMEN, WE ARE ABLE TO PLEASE THE MOST EXACTING.

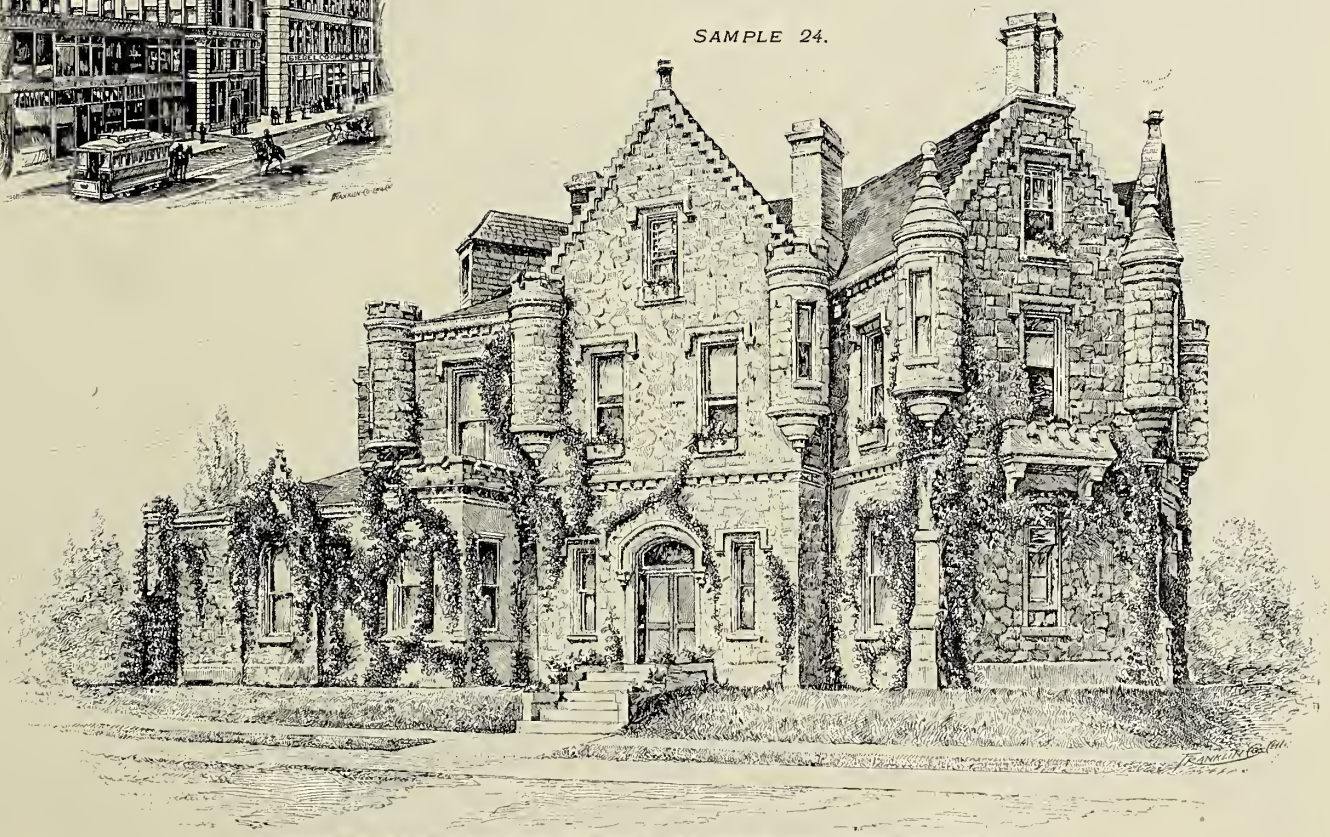
ZINC ETCHINGS

OF BUILDINGS, PORTRAITS, VIEWS, ILLUSTRATIONS, ETC.

EXECUTED IN THE MOST PERFECT MANNER AND AT THE LOWEST PRICES CONSISTENT WITH GOOD WORK.

WE MAKE THE DRAWINGS

SAMPLE 24.



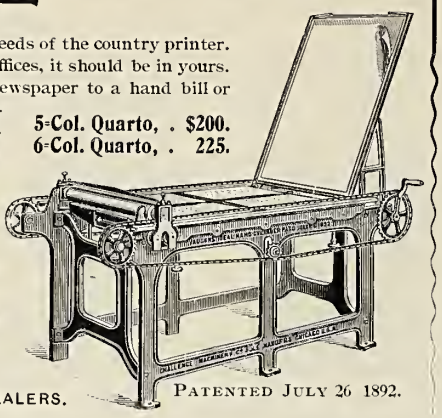
FURTHER SAMPLES AND ESTIMATES PROMPTLY FURNISHED.

FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY, 341-351 Dearborn St. CHICAGO.

IDEAL Hand Cylinder

It perfectly meets the needs of the country printer. Now in hundreds of good offices, it should be in yours. Prints anything from a newspaper to a hand bill or postal card. An impression is taken by each forward or backward motion of the cylinder.

5-Col. Quarto, . $200.
6-Col. Quarto, . 225.



PATENTED JULY 26 1892.

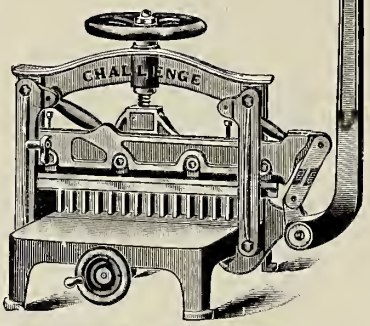
The Challenge Machinery Co.
Sole Manufacturers, Chicago, Ill.

Write us or *your dealer* for Illustrated Circular.

FOR SALE BY ALL TYPEFOUNDERS AND DEALERS.

PONY Challenge Cutters

16-inch, . . . $50.
19-inch, . . . 65.



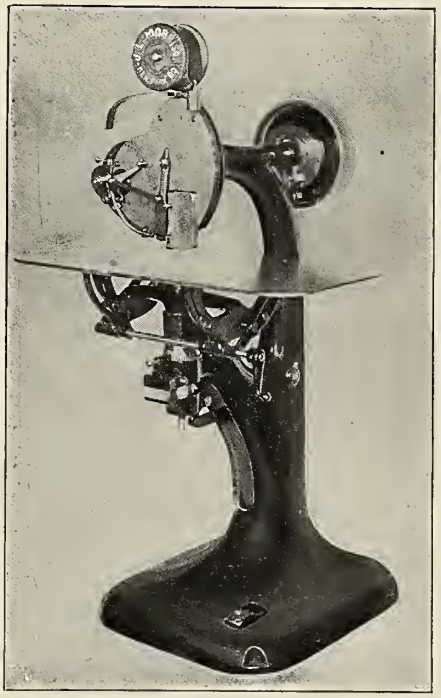
These Cutters are equal to our larger cutters in material and finish, and possess strength fully adequate to their capacity. Owing to their compactness, small work may be cut with greater facility than on the large machines. Both cut full size indicated.

Prices include interlocking back gauge and clamp, permitting stock to be gauged within one-half inch of knife.

FOR SALE BY ALL TYPEFOUNDERS AND DEALERS.

THE CHALLENGE MACHINERY CO., Sole Mfrs., CHICAGO, ILL.

"In the Twinkling of an Eye"



YOU CAN STITCH ONE SHEET OR SEVEN-EIGHTHS OF AN INCH ON OUR



"New Perfection No. 7"

WIRE STITCHING MACHINE.

Information for the asking

The J. L. Morrison Co.

60 DUANE STREET, Corner Elm, NEW YORK.

MORGANS & WILCOX MFG. CO.

PATENTED OCT 11 87

A Great... Labor Saver

Just What You Want. Send for Catalogue.

STEEL FURNITURE

MIDDLETOWN, N.Y.

WE HAVE A PRACTICALY

INSTANTANEOUS PROCESS ENGRAVING

FOR ALL CLASSES OF WORK.

SIMPLE, CHEAP AND INFALLIBLE.



NO CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything. Write us.

HOKE ENGRAVING PLATE CO., - ST. LOUIS.

Diplomas

LITHOGRAPHING IN ALL ITS BRANCHES FOR THE TRADE.

GOES LITHOGRAPHING CO.
160-174 ADAMS ST.
CHICAGO.

FOR PUBLIC & HIGH SCHOOLS, LAW, MEDICAL, BUSINESS, TRAINING SCHOOLS & COLLEGES
ALL LITHOGRAPHED,
LITHOGRAPHED & PRINTED
AND
LITHOGRAPHED WITH BLANK SPACES FOR PRINTING.

DESCRIPTIVE PRICE LISTS TO THE TRADE.

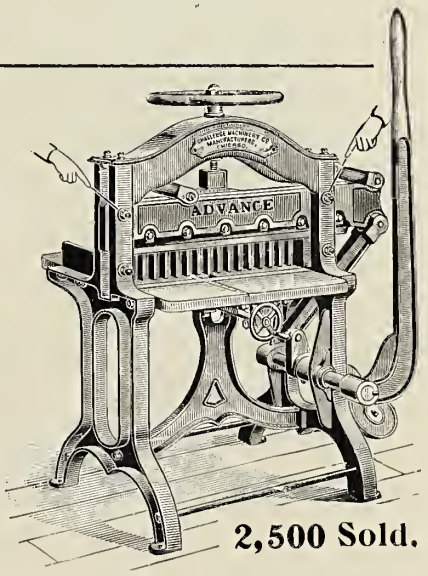
There are Printing Inks and Printing Inks. But when you get through experimenting, come back, as everybody does, to the old reliable goods of **Geo. Mather's Sons,** 29 Rose St., New York.

ADVANCE LEVER CUTTER

Four Sizes, 22½, 25, 30 and 33 inches.

It is built of the finest materials.
Interchangeable in all parts.
All shafts, studs and bolts are steel.
No lead or soft metal used in the bearings.
Has interlocking finger-gauge and clamp.
It has figured scale sunk in table.

New style lever, giving increased strength.
Knife dips, making easy shear cut.
It has gibs and set-screws, to take up wear of knife-bar.
It will last a lifetime.
See the **ADVANCE,** and you will take no other.
Manufacturer's guarantee with every machine.



2,500 Sold.

The Challenge Machinery Co., Sole Manufacturers,
CHICAGO, ILL.

Write us or **your dealer** for New Illustrated Circular and Price List.

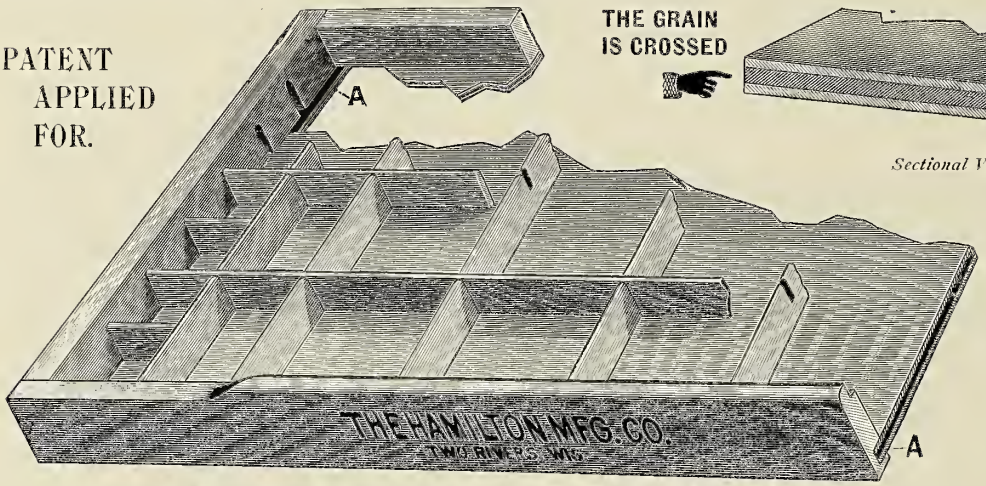
FOR SALE BY ALL TYPEFOUNDERS AND DEALERS.

A Great Success!

HAMILTON'S "NEW DEPARTURE" CASE.....

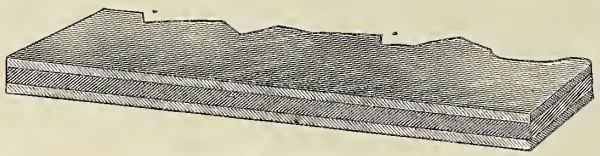
CASE-MAKING has attained such perfection that there has seemed to be little chance for improvement aside from the bottom. Heretofore the best bottoms obtainable have had a tendency to *crack* from *swelling* or *shrinking*. We offer here a bottom which **cannot crack, cannot shrink, cannot swell,** because the **grain is crossed.** The bottom is made of three layers, the grain in the center layer running crosswise with the grain in the two outside layers. There is no more probability of this bottom cracking than there is of a board cracking crosswise of the grain.

PATENT APPLIED FOR.



Sectional View showing 3-ply Bottom and Grooves in Side Rails and Front. "AA."

THE GRAIN IS CROSSED

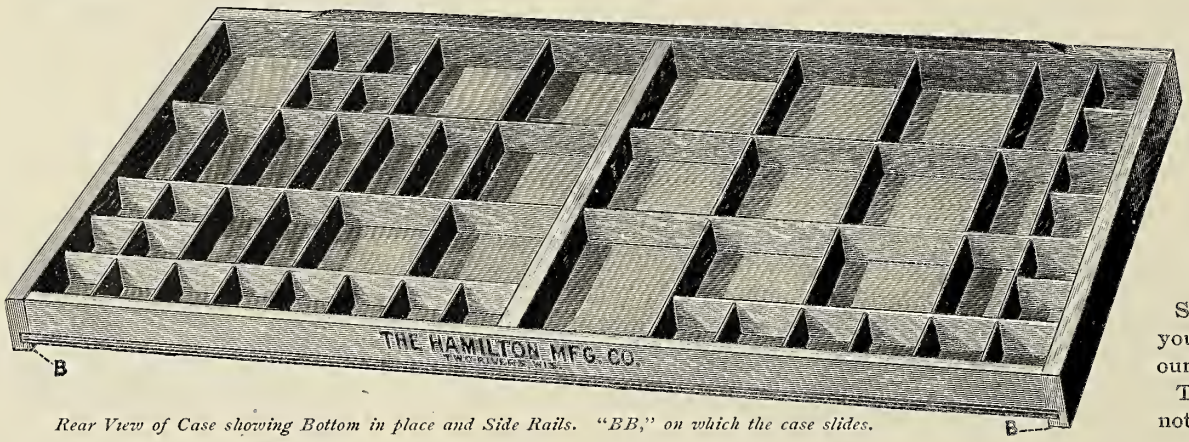


Sectional View of Bottom—full size.

Ask for Them.

Get the Best.

THE only case fitted with a solid bottom.
THE only case on which the bottom CANNOT crack, shrink or swell.
THE only case which slides on side rails and not on bottom.
THE only case from which the bottom cannot be torn off, because it is rabbeted into the side rails and front.
THE only substantial improvement in case-making in modern times.



Rear View of Case showing Bottom in place and Side Rails. "BB," on which the case slides.

Send to us or to your dealer for our Catalogues. They cost you nothing.

WOOD TYPE

AND **Printers' Furniture**

OF SUPERIOR QUALITY.

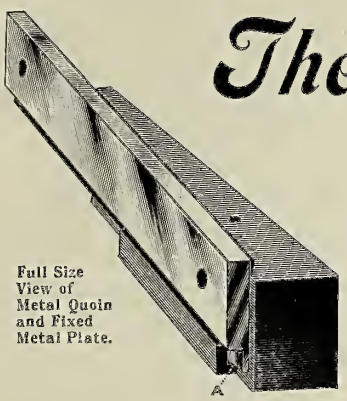
The Hamilton Mfg. Co.

Sole Manufacturers of "New Departure" Case,

....Two Rivers, Wis.

Our goods are handled and carried in stock by every first-class dealer in Printers' Supplies in America.

EUREKA—WE HAVE IT!

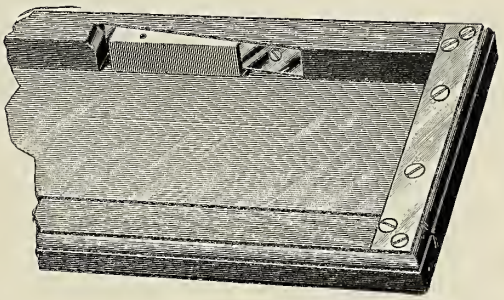


Full Size View of Metal Quoin and Fixed Metal Plate.

The Caslon Patent Self-Locking Galley.

WITH FIXED METAL QUOINS.

Many efforts have been made to produce a satisfactory galley lock-up, and numerous devices and so-called lock-ups have been offered to the trade. Most of these have proved too high-priced to meet the popular demand, and fail to do the work. We offer here a galley which **needs no lock-up and no side-stick.** It constitutes the only practical locking device on the market. It is cheap and within the means of all. It is positive in its effects and cannot get out of order. It is simple in construction and a glance at the engravings will tell the story. Narrow galleys can be used, as it requires but little locking space, and nearly the full width of the galley is available for type. We have secured the exclusive right to manufacture and sell this Galley in America.



The Hamilton Mfg. Co.

TWO RIVERS, WIS.

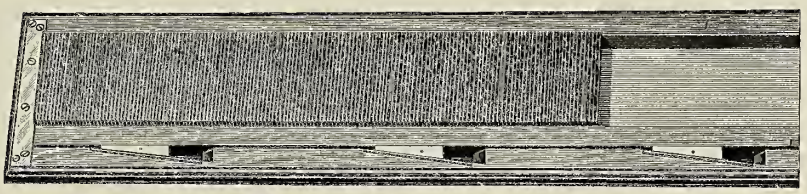
. . . Our Goods are for sale by every first-class supply house in America.
. . . Every article we make bears our stamp. Ask for our Goods. SEE THAT YOU GET THEM.

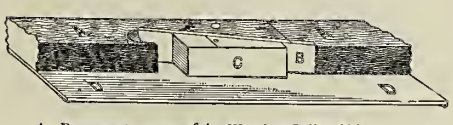
WOOD TYPE

and PRINTERS' FURNITURE.

(OF SUPERIOR QUALITY.)

Costs Only 12 Cents per Quoin.





A—Represents a part of the Wooden Galley Side.
B—The fixed part of the Metal Quoin.
C—The Metal Sliding Quoin.
D—A part of the Bottom of the Galley.

WE are able to offer this superb lock-up at the extremely low price of **12 cents per Quoin.** No one who buys galleys can afford to be without them. They save **time; side-sticks** and **expensive fancy lock-ups** which don't lock. For 12 cents per quoin we will place this locking quoin on any galley we make.

No device has ever been offered which combined the galley and the lock-up. From the very infancy of printing but little improvement has been made in the manner of locking the type in the galley. This quoin solves the problem. We guarantee the quoin, with good usage, to last as long as the galley. Order these of your dealer or from us direct, specifying the "Caslon Self-Locking Galley."

Be Ye Wise

and don't buy type cast on the old or bastard bodies (which you will never be able to sort up) when you can get the Celebrated

Superior and Anti-Trust Copper-Mixed

the most durable and highly finished type manufactured, in all the standard and latest faces, all on the point system, at low prices, for which you will always be able to obtain sorts. Buy only the best. No connection with combines or trusts.

Barnhart Bros. & Spindler

183 to 187 Monroe Street

Chicago, Ill.

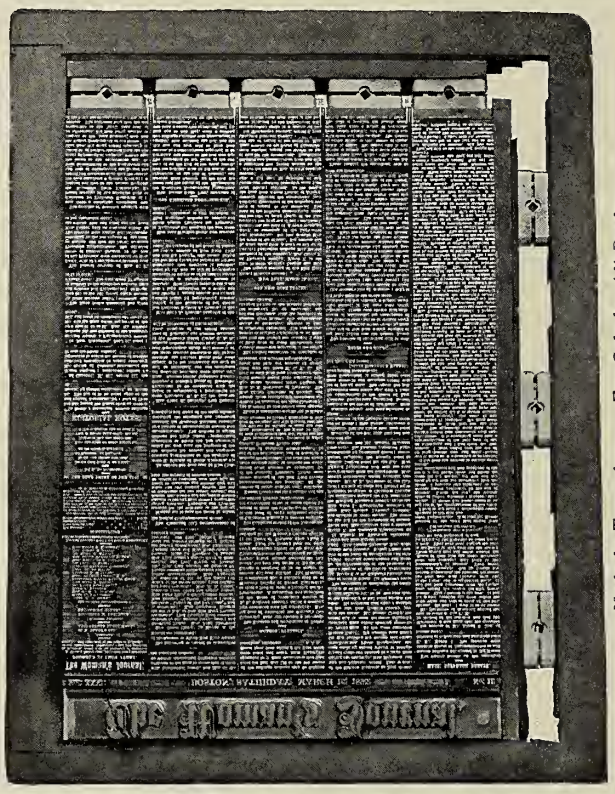
BRANCHES: GREAT WESTERN TYPE FOUNDRY, KANSAS CITY, MO.
GREAT WESTERN TYPE FOUNDRY, OMAHA, NEB.
MINNESOTA TYPE FOUNDRY CO., ST. PAUL, MINN.
ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS, MO.



THE WICKERSHAM QUOIN IS UNEQUALED AS A COLUMN LOCK-UP.

ONE USER SAYS:

"We use the quoin without a foot-stick, placing it directly against the foot-slug. By this means each column is locked up independently; and working up of quads and blanks is obviated. We find the quoins entirely reliable wherever they are placed, remaining square and true; and, best of all, never letting go or slipping. We predict for them a large sale wherever their merits become known."



Price per Dozen, $2.50. Keys, each, 50 Cents.

Made in Two Sizes. For Sale by All Dealers.

MADE BY THE WICKERSHAM QUOIN CO., BOSTON, MASS.

Paper Folding Machines

FOR FINE

Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES

Feeding to side guides for PERIODICAL WORK.

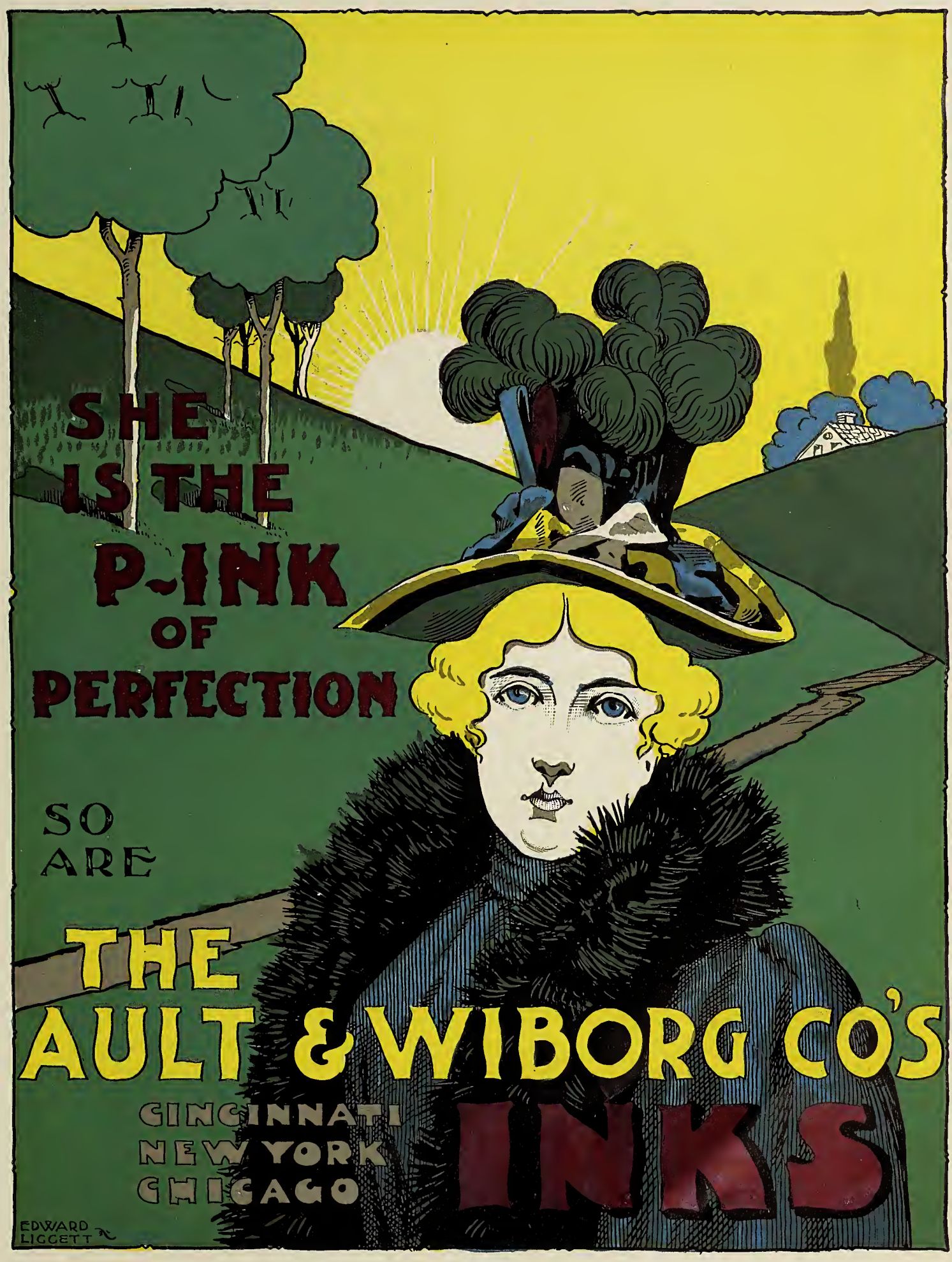
Chambers Brothers Co.

Fifty-second St., below Lancaster Ave., PHILADELPHIA.

E. C. FULLER & CO., Sole Agents,

28 Reade Street, - NEW YORK.

345 Dearborn Street, - CHICAGO.



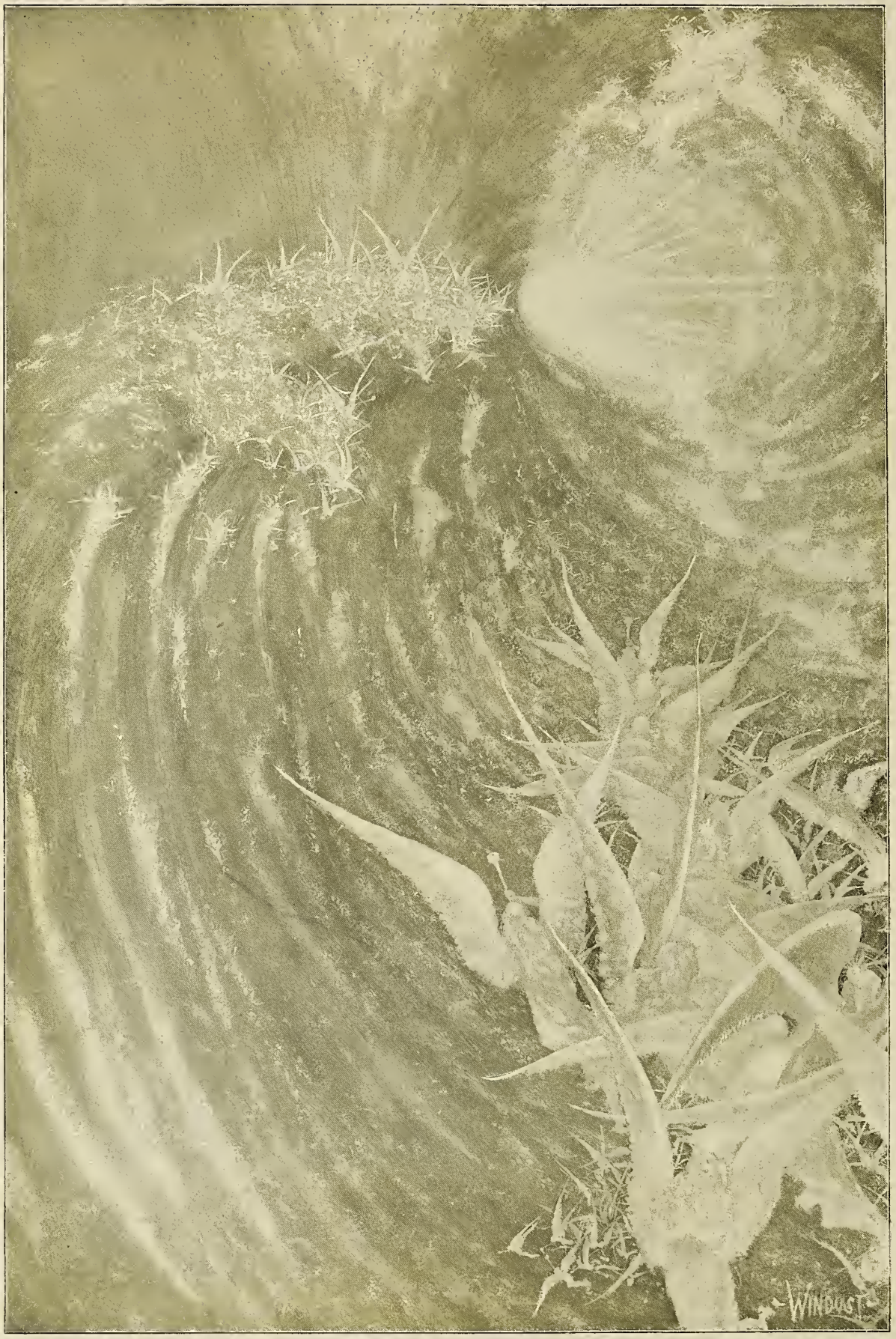
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RESTING.

From painting by A. Dieffenbach.

Half-tone engraving by
ELECTRO-TINT ENGRAVING COMPANY,
1306 Filbert street,
Philadelphia.



From painting by Albert R. Windust, Chicago.

"THE SONG OF THE REDEEMED."

Copyrighted, 1896, by THE INLAND PRINTER COMPANY.

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVII—No. 1. CHICAGO, APRIL, 1896. TERMS, $2 per year, in advance. Single copies, 20 cents.

THE PLUMBER'S BILL VERSUS THE PRINTER'S BILL.

BY ARTHUR KIRKBRIDE TAYLOR.



THERE was once a poor printer, and as he had been in the business a very long time he was very poor. It had been his earnest desire that the end of his days should come before he had been in the business so long that he would have to be buried at the expense of the county. Not that he was opposed to hard work or that he wasted his substance in riotous living; on the contrary, he worked hard from morn till night, and ofttimes those who chanced to pass his way by night could see the light and hear him at his work. Industrious, honest, careful, still by the utmost striving did he barely make both ends meet.

His greatest fault was one of which few were good enough to tell him, and by it many availed themselves to profit. He didn't charge enough — in other words, he failed to put a sufficiently high value upon his labor. He was not careless in estimating, he put down so much for stock, so much for composition, and so much for presswork, etc., in the usual way. Yet his profits were few and far between. The drafts from the town banks blew upon him with the regularity and the chill of the lake wind in winter, and in direct proportion as the drafts came did he hustle to meet them. Not that he liked their genial visits, but he entertained them as necessary evils, and when they were gone there usually wasn't much left for him.

He had about become resigned to his fate, believing that it had been decreed to him in expiation of some of the evil deeds of his ancestors, which demanded that someone should labor incessantly for a bare living.

But something happened one day. It was commonplace enough in its nature; such things happen every day and nothing is thought of them. But this exercised an influence over his future career. He received a plumber's bill.

Many a strong man has been brought to tears by the sight of a full-grown statement of indebtedness from a plumber. Now the bill which this printer received was not of such great size, but, be it remembered, it was the masterful way in which it was drawn up that could not fail to inspire respect. A water pipe had frozen and burst, and in order to repair the damage a sink had to be removed, a new piece of pipe put in place of the injured one, and the sink replaced. That was all there was of it, a layman would have said. But the plumber looked at it with the eye of a professional, and his effort was worthy of his reputation. The plumber was a man of details. The bill started off innocently enough, in the accepted way, with the script date line, followed by the victim's name, and then in somber gothic thundered the words "To James Squeezer, Dr." The old man braced himself and then let his eye drop to the first line:

To 1 man, ½ day..... $1.75

"One man, one-half day," repeated the old man, in a meditative tone, "let me see. The young man brought a push cart full of gas pliers at 8:30, and at 9:10 he had discovered that the assortment was incomplete. He returned to the shop and by 10:30 he had the remainder of his employer's machinery on the pavement in front of the office. And although he left at 11:15 I suppose that that constitutes a plumber's half day. I think that I must have missed my calling, as the man said who overslept himself." The next item was like unto it. It read:

To 1 boy, ½ day ..... $ .75

The disciple of Gutenberg soliloquized: "75 cents for a half-day, $1.50 a day, $9 a week; that's

pretty fair for a boy. I wonder if I could get a job for my son when he graduates."

The remainder of the bill defied comment. It ran:

To lead pipe, 15 pounds at 9 cents....	$1.35
" 6 nails.....	.05
" ½ dozen screws.....	.08
" 1 foot white pine lumber.....	.10
" putty.....	.05
" solder, ¼ pound.....	.12
" ½ pint gasoline.....	.05
	$4.05

"I don't see anything wrong in it," admitted the printer, "but it does seem rather small to make a charge for that putty and those nails."

Then he thought of the times that he had printed bill-heads for that same plumber and only charged for stock, composition, and presswork. "I wonder if I couldn't make out a bill the same way the plumber does." So he sat down and figured up a bill for 1,000 bill-heads, for which he usually charged $2.75.

To composition.....	$ .75
" correcting, time.....	.17
" presswork.....	.75
" time lost on press proof.....	.25
" stock.....	.80
" tableting, time, backs and composition.....	.25
" wrapping, making out bill and label.....	.05
" errand boy.....	.05
" collector, for calling to collect bill.	.15
	$3.22

"Now I can't see that I have overcharged a single item and every one of them went into the job. Why haven't I as much right to get paid for the little things as the plumber?"

The printer thereupon inaugurated a new system of charging. He always made out two bills for every job done; one of these contained every item, however small, which went into the job, the other merely gave the one charge of the total which was shown by the other bill. Well, he knew that it wouldn't do to show a fully itemized bill to a customer, especially to one subject to heart disease—the shock would prove too much. But most of them, he thought, could stand the one charge, and if they wanted to know why the charge was so high he had his itemized bill to show them.

The great change in his business policy proved the printer's salvation. He is now able to move on the same plane socially as the plumber, and he now hopes that when his time has come he will be able to own a lot in the cemetery, and who knows but that he may be able to afford a tombstone if he is only spared a little longer.

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. I.—BY WILLIAM J. KELLY.

LOOKING backward over many years of experience in the printing office, my thoughts have led me to some of the practical difficulties then encountered by those who essayed to do "chromatic" presswork. Of course these difficulties, as I now see them, sprung from the absence of present facilities, and a skillful knowledge regarding the mixing and harmonizing of printing inks; besides, instead of the wide range of beautiful half-tone and art colors now at hand, only poor qualities of red, yellow, blue, and black ink were obtainable. Well do I recollect the time and the occasion when I beheld the first little batch of white ink, then made for a suitable sizing to "hold on" dry colors. My admiration for and wonder at the skill of the man who knew how to make that white ink amounted to reverence, for it was a great trade secret, and the secret was well kept for many years.

Next to the primary colors for printing inks, that known as "white ink" has proved a very valuable factor in the execution, delicacy and finish of the best works in chromatics. Of black ink there cannot be any dispute as to its great importance to the color scale, for it coöperates with this scale in a way that is now manifestly essential in numerous combinations of the most useful and beautiful half-tone art colors; indeed, it would be impossible to succeed in making many of these tones without it.

WHITE, BLACK, RED, YELLOW AND BLUE INKS.

In allying white and black inks with red, yellow and blue inks, my object is to illustrate and point out in a simple manner some of the greater possibilities and practical relations these colors have when applied to printing. It may surprise many when I state that these colors, properly combined or worked over or under one another, will produce almost every known color, hue, shade or tint. For the most general uses in the printing business, let me single out a list of colors that can be made with the respective colors named and in the manner suggested:

1. *Golden Yellow*—Mixed in proper proportions with those already named, will make light and dark yellow, lemon, orange, green, olive, flesh, salmon, citron, brown, black, yellow-green, yellow-gray, yellow-black, orange-gray, bronze-gray, blue-green, etc. If worked over or under red, blue, purple, gray or black, other results may be obtained, such as brilliant reds, greens, olives, drabs, magentas, etc.

2. *Cardinal Red*—By the term "cardinal" I mean a color of red devoid of purple or blue rays. This color of ink, mixed with two or more of the five named, and in proper proportions, will make light and dark red, orange, purple, violet, maroon,

brown, flesh, lavender, salmon, sea-green, red-green, red-blue, blue-red, red-gray, red-black, sienna-red, leather-brown, brown-black, deep-black, photo-black, purple-black, violet-black, etc. When red is printed over or under yellow, orange, blue, green, gray or black, rich reds, browns, olives, purples and blacks can be produced.



Photo by R. C. McLean.

DOLLY'S AIRING.

3. *True Blue*—This blue is obtainable by mixing about two-thirds the quantity of bronze blue with one-third ultramarine blue. Mixed in like manner to that for yellow, blue, and the leading colors named, light and dark blue, purple, green, brown, maroon, magenta, drab, slate, olive, blue-gray, green-gray, sea-green, green-black, blue-black, purple-black, photo-black, dark-brown, jet-black, etc. Let blue be worked over or under yellow, orange, red, gray or black, and we have a number of hues and tones of green, citron, drab, magenta, brown, purple and black.

KEEP THE FIVE COLORS OF INK ON HAND.

It will be apparent from the foregoing that we can readily have at hand the needed requisites for any color scheme. If the work on which colors are to be employed is of a fine character, then let the primary inks be selected for that class of printing, for we must have a superior quality of these to secure desirable results. With inferior goods it would simply be impossible to produce the number or variety of colors named.

The occasional want of a small quantity of appropriate colored ink is most keenly felt when it is discovered that both job and press must wait for this until it can be had from the inkmaker. But a circumstance like this should never occur, as there is no just reason for it, provided a supply of the inks mentioned is kept in stock in the printing office. If it is an excuse that the workmen do not understand the detail of mixing colors, then some one or all of them should lose no time in learning how to do so. This study is not as difficult as it may appear; and in theory and in practice it is only necessary to have a fair amount of judgment and a good eye for correct coloring to make a success in this important field of printing.

CHARACTERISTICS OF THE FIVE COLORS OF INK.

With the statement of what is possible to be made in the way of colors, by a proper proportion and mixture of the five already mentioned for consideration, it will be well for the reader to follow the writer as he progresses with this subject, and learn something about their special peculiarities in so far as their use in printing is concerned; and also of the relative strength in their coloring properties by incorporation with one another. This is deemed of much importance, in order that when the point is reached at which instructions as to how and in what proportions these five colors are made use of to produce the larger variety of colors, an intelligent estimate of their practical worth may be at hand. I will, therefore, begin with a few words about white ink.

White Ink.—This color of ink is made of various bases, more or less expensive, as it is used for fine as well as inferior printing. The inferior quality of this ink is made of carbonate of lead, commercially known as white lead. This is pulverized and finely ground in a common varnish, made from petroleum or resin oil, or both. It is used principally for reducing deep colors, and in making tints for poster printing. The finer qualities of white ink are made from magnesia, silver-white and zinc-white, and incorporated with the best linseed oil varnish. The magnesia ink is transparent, while the latter two are quite translucent. Such inks mix freely with any colored ink, or may be reduced with linseed oil varnish of different consistency and strength. They furnish the best bases for tints, or for strong colors where the latter is to be worked full-bodied; they also dry rapidly when mixed into other inks.

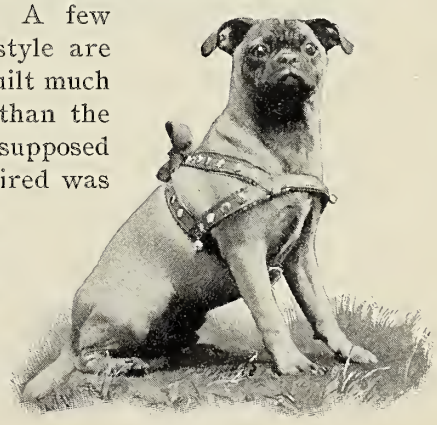
(To be continued.)

Written for THE INLAND PRINTER.

ELECTROTYPE MOLDING PRESSES.*

BY F. J. HENRY.

THE first press made for electrotype molding was that built for Mr. J. W. Wilcox by the North Chelmsford Iron Works, at North Chelmsford, Massachusetts. A few presses of the same style are now in use, but are built much heavier and stronger than the first one was. It was supposed that as the duty required was merely to press a form into soft wax composition that but little force would be applied, and consequently no great strength necessary. Experience demonstrated that it was necessary to provide for the application of much increased pressure; if the



DUKE.

*NOTE.—The attention of the reader is directed to the department of Notes and Queries on Electrotyping and Stereotyping, conducted by Mr. Henry on another page of this issue.—EDITOR.

designer of Mr. Wilcox's press could see the presses used today, he might think the present generation extravagant in the use of material. This is what is known as a screw press. Four screws, one near each corner of the platen, are geared together so all move in unison by a lever applied to a shaft located at the center of the press platen, which by the action of the screws is moved up or down, the bed of the press remaining stationary, as in a letter-copying press. This style of machine is not very powerful, but is quite rapid in operation, therefore very useful in molding jobbing; as there is ample range of motion of the platen, forms or unblocked plates may be molded with equal facility. The necessity for larger and more powerful presses led to the use of what is known as the toggle press, which is the style in most general use at present. In this kind of press there are two toggles, one located at each side of the bed, and actuated by a pilot wheel on a screw attached to the press and connected with the toggles at their center. In operation, the platen or head of the press remains stationary, the bed or lower platen being the one that is moved.

With this style of press a very great pressure may be exerted, but only when the thickness of the cut or form is such that the toggles can be brought to a nearly straight position. Failure to appreciate the amount of strain on the press which results from the application, by the workman, of a moderate amount of strength, when the toggles were nearly straight, has caused the breaking of many presses. The obtaining of sufficient pressure for molding a form of large or even medium size being confined within very limited range of motion, it is necessary that the article to be molded shall be very nearly type-high. If higher than type, none but small jobs can be molded; if lower than type, there must be sufficient packing inserted to make up the difference. This is one of the inconveniences of toggle presses. One style of these presses is made so the head may be swung over, bringing the bottom surface up so that a case may be readily made fast, if desired, and after the wax impression is taken it may be examined, and, when deemed necessary, the form may be reëntered. To do this with certainty, it is necessary that the form shall be securely fastened to the bed of the press. A very simple method for applying power to a toggle press is to remove the pilot wheel and substitute a large chain wheel, put up a countershaft with clutch pulleys (same as are used for screw-cutting lathes, but with a chain wheel in place of the usual driving pulley), connect the two chain wheels with a link belt. An attachment may be applied to the link belt to stop the shaft at any particular point so the platen shall not be moved to a greater distance than necessary. Within a few years some quite heavy



Half-tone by Blanchard & Watts Eng. Co., Boston, Mass. THE DANCE. Duplicates for sale.

presses, built to be operated by power only, have been put on the market and are giving fairly satisfactory service. They are, however, rather slow in action — in fact, too slow for small forms, as much time being required to mold a form one inch square as one the full size of the press.

Unquestionably the best form of press in use is the hydraulic press; it has a range of motion of about three inches, so does not require the use of packing when a thin plate is to be molded, may be operated by hand or power, and when properly arranged is more rapid in action than any other mentioned. The cylinder should be of very close-grained metal, or the rust and coarse-grained iron will cut away the packing quite rapidly. Rapid wear of the packing may be prevented, to some extent, by having the cylinder lined with copper, which should be rolled or hammered in to make a perfect fit before being bored out to size. A copper-lined cylinder is necessarily more costly, but more economical in the end than one of cast iron only, especially when water is used in the press. Winter-strained lard-oil is, on the whole, the best substance I know of for an electrotyper to use in his hydraulic press. With pump and tanks properly arranged the oil will keep clear and free from dust a long time. I know where it has been used for over six years and is yet good. Anyway, but a few gallons are required, and it is cheaper to replenish the oil occasionally than to repack the press; besides, the packing and all working parts are kept well lubricated, and of course there is an entire freedom from rust or other corrosion.

Some hydraulic presses are arranged to be operated by power, others by hand; in either case there should be two pumps, one with a large cylinder, to impart a rapid motion to the ram, and the other with a small plunger by which the desired pressure can be obtained. A pressure gauge should be attached, so the operator can see at a glance the amount of pressure on the form being molded.



PAYING THE TOLL. Photo by Geo. Legge, Montreal.

After a little experience, a molder can judge so nearly regarding the pressure as to seldom fail to make a good mold at the first trial.

Pumps operated by power are sometimes arranged so the larger plunger, by making one stroke, will move the ram rapidly and sufficiently to make a slight impression of the form in the wax. The mold is completed by the small plunger. On some pumps several strokes of the larger pump are necessary to take up the lost motion when an automatic arrangement stops further action of that pump, and the mold is finished with the small plunger as before.

Pumps to be operated by hand are supplied with two plungers, one large and one small, each with a

lever and handle by which to operate it, conveniently located so they can be reached without making it necessary for the molder to take more than one step from his position while putting a form on the press. By operating the larger pump he can quickly raise the platen and can obtain sufficient pressure to mold any forms not requiring more than about 500 pounds pressure per square inch on the ram; for greater pressures he merely changes his hand to the handle of the smaller pump, when, with a few strokes he can obtain the pressure required. By means of another handle within easy reach, a valve may be opened which relieves the pressure instantly.

As before stated, few persons realize the amount of pressure necessary to obtain a good mold in wax. On a Hoe press, with a platen 24 by 30 inches, equal to 720 square inches, the ram is 20 inches in diameter, the area being 314 square inches. The safety valve is set to lift at a pressure of 450 pounds per square inch, which gives a uniform pressure on a cut or form the full size of the press of about 200 pounds per square inch. This pressure is but about half that necessary for molding a half-tone or other solid cut.

When using a hydraulic press, it is important that the form be placed as near as possible in the center of the platen, otherwise the ram may be cramped in the cylinder, and serious injury be done to the press. On a screw press or a toggle press, the position of the form is not a matter of much consequence, from the fact that all parts of the platen move alike.

Written for THE INLAND PRINTER.

PUNCTUATION—THE PERIOD.

NO. VI.—BY F. HORACE TEALL.

CONSIDERED merely as a punctuation-mark, the period might be dismissed with the bare assertion that it should be used at the end of every declarative or unexclamatory imperative sentence. That is its only use in punctuation strictly so called, as it does not in any other way point off one expression as separated from another.

Among other uses of the period, that which is most similar to the separation of sentences is the separation of whole numbers and decimals. Nothing could be more purely conventional than the indication of their fractional nature by prefixing to figures a period; yet no other conventional usage is more surely universal. All decimal fractions are written in this way, and this is the first fact learned about decimals, and it is such a simple fact that no one should be able to forget it; but evidence is not lacking that even some accountants do forget or ignore the true office of the point in this use. In some advertisements in New York papers the figures of dollars with no cents are followed by a period, at the dictation of the advertisers. Could this arise in any other way than through misapprehension? Some compositors also, in dividing dollars and cents at the end of a line (something, by the way, that should not be allowed), keep the point with the dollars. Cents are decimal fractions of dollars, and the point belongs with them, and has no connection whatever with the dollars.

Some people have affected a differentiation between the decimal and other uses of the period by turning the point up to indicate a decimal, but it is doubtful whether this is ever really helpful. Such practice may have led to the notion, lately prominent, that it would be well to introduce different points to indicate different kinds of decimals. There are no different kinds of decimals; they are always really the same in their nature, though written to answer different purposes. Conventionality accomplishes many revolutions in practice, and it may be possible that usage will change in the writing of decimals. They have been written as they now are for so long a time, and necessity for change seems so little likely of proof, that the possibility seems very remote. Practice is about evenly divided between the normal and the reversed position of the decimal point, and those who reverse it think there is clear gain in doing so. The gain seems impossible to prove, and practice is open to choice. Simplicity favors the normal position.

Writers on punctuation commonly say that a period must be used after every abbreviated word. This rule is too inclusive, if we pay any attention to the true sense of the words used in making a rule. *Abbreviated* means merely "shortened," and many words are shortened without using a period after them to mark this fact. Mr. Paul Allardyce, in his book entitled "Stops; or, How to Punctuate," comes nearer to the truth in his fourth rule for the period than some other writers, though he makes some very queer assertions in connection with that rule, as follows:

"A full stop is placed after most abbreviations, after initial letters, and after ordinal numbers in Roman characters.

"Gen. i. 20; two lbs.; A. D. 1883; 3 p. m.; &c. and etc.; M. D.; J. S. Mill; William III., King of England; MS., LL. D. (not M. S. and L. L. D.).

"Note that the use of the full stop in these cases does not prevent another point from being used immediately after it. But if they occur at the end of a sentence, another full stop is not added; or, more correctly, it may be said that Rule IV. does not apply at the end of a sentence.

"'Mr,' 'Messrs,' 'Dr'—abbreviations which retain the last letter of the whole word—are generally written without a point."

Mr. Allardyce's last assertion is certainly astonishing. So far is the omission of the point from

being general, as he says it is, that to the practiced eye the forms without it are anything but agreeable. Printing-office technicality has changed the primary and true significance of the word *abbreviation*, making it apply to many forms that are really contractions. To printers an abbreviation is any shortened representative of a word after which a period is used. Thus, *Wm.* is counted an abbreviation, and so is *dept.* for "department," the latter as differentiated from *dep't*, which is called by printers a contraction. As a matter of fact, *eve* for "evening" is an abbreviation, though not technically so classed, and *dept.* and *Wm.* are contractions. Technicality cannot alter the real fact that any mere clipping off of a part from the end is abbreviating, or the other fact that omitting an inner part and drawing the ends together is contracting. But this does not lessen the utility of the technical distinction.



READY FOR THE RIDE.

Some of the abbreviations that are properly written without a period are the shortened representatives of names, as *Fred*, *Phil*, *Ed*, *Rob*, etc. They are rightly considered as merely familiar short forms, analogous to *Jim*, *Tom*, *Bob*, etc., which are not called abbreviations.

One real abbreviation that recently has often been printed without a period is *cent.* for Latin "centum," as used in *per cent.* Nothing can alter the fact that it is an abbreviation, but those who choose to drop the point may claim the authority of Webster's International Dictionary, and will have no great lack of company in their practice. Every dictionary but the one named treats the form as an abbreviation, and a majority of the best printers always use the period.

Some writers give a separate rule, "Use the period after initials." Such use is simply that of the rule we have been considering, as initials are abbreviations. No separate rule is needed.

One clause of Mr. Allardyce's rule covers a matter about which opinions differ, mainly because the real distinction between two numeral functions is not kept clearly in mind. He says, "A full stop is placed . . . after *ordinal* numbers in Roman characters." An unsigned article recently published has a rule, "The period is generally used after Roman numerals," and proceeds as follows: "It is not so used in the paging of prefaces, etc. In many modern works the period is omitted after the Roman numeral, as, William I made a mistake. The insertion or omission of a period in this connection is almost wholly a matter of printing-office style."

Even Mr. Allardyce's rule is open to the objection that it should be qualified, as the other one is, by some such word as "generally." It is not true that the usage is universal, and probably it never was universal; yet the rule is stated as if referring to unquestioned practice. The other writer mentions modern works only as omitting the period. "Modern" is not a word of definite limitation, neither is its converse, "ancient"; but it is certain that the practice of omission cannot be proved peculiar to works that are modern, no matter what is understood as the limit of that word, nor can it be proved that all ancient works used the period.

It is unfortunate that it has become so common to say of any practice that it is "almost wholly a matter of printing-office style." Nearly every matter of which this is said presents itself to different minds in different aspects, and that is why it is seldom justifiable to call either practice unqualifiedly erroneous.

"William I." means, and should be read, "William the First," and thus the numeral stands as an abbreviation for the ordinal word. Such is undoubtedly the reasoning that first led to the use of the period, and it is as good reasoning now as it ever was. No absolute proof can be adduced for the assertion, but it is the present writer's decided impression that most writers and printers treat the numeral as an abbreviation, and use the period with it. On the contrary, those who adopt the other practice claim that such numerals are of the same nature as any others, especially those of a series, and hold that the period is useless. As in the case of *per cent.*, it would probably be futile to attempt arguing with those who reason in this wise. They are as well entitled as any others to have an opinion. Nevertheless, the fact remains that real principle first dictated the distinction between ordinal and cardinal numerals, though the dividing line is somewhat vague; and in the last analysis it is principle that dictates printing-office style. The rule is good, even if some people will not follow it—"Use a period after ordinal numbers in Roman characters."



CALLING SISTER.



From photogravure print.

PUBLISHERS OF SEDITION.

The Inland Printer

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: Room 197 Potter Building, No. 38 Park Row.
J. CLYDE OSWALD, Manager.

CHICAGO, APRIL, 1896.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

THE NEW VOLUME.

WITH the present issue of this magazine its seventeenth volume is commenced. During the six months closing with March, reports of financial embarrassment and failure in the printing trade have been distressingly numerous from almost all parts of the country. An indication has been shown, nevertheless, on the part of employers and employes of a desire to arrive at a more candid and frank consideration of trade differences, and the closing of the breach between the pressmen's organization and the typographical union has done much to soothe irritation and resentment on the part of all concerned. A more hopeful tone now prevails in the trade, and there is a manifestation on the part of employing printers of effort to conduct their business on a more secure and rational system than heretofore. In the quality of work being produced a decided improvement is noticeable. A greater variety of individuality is shown in the composing rooms and a more artistic conception of the new designs of the typefounders. The movement toward forming printers' technical clubs has advanced materially and promises to be a most important factor in elevating the trade and developing the latent talent of ambitious workmen. The field of invention has been well cultivated and has contributed largely to all branches of the business. The indications of the past six months, and the possibilities of the months ensuing, rightly considered, must be, on the whole, gratifying to the least sanguine. For THE INLAND PRINTER'S new volume, we may say, it will be the untiring effort of the management to keep it in advance of the progress of the art of printing and all that pertains to it. Volume seventeen will be the most notable hitherto issued and new subscribers will find the investment exceedingly profitable to them.

DEPRECIATION OF PLANT.

A LONDON correspondent writes: "In a large composing room employing forty hands, what would be the approved method of arriving at the value of the type and material, such as rules, leads, etc., for the purpose of an annual balance? Owing to the large number of standing forms, to weigh up the type would be an impossibility. Would not the better plan be to keep a plant book in which would be entered cost of all type, rules, etc., and the total subjected to an annual depreciation? If the latter, what is the correct percentage of depreciation?"

In the estimation of the printers' supply man, machinery and materials in general depreciate ten per cent of their value each year. Thus at the end of six and one-half years they are worth about fifty per cent of their original value. As the years go by the percentage of loss grows of course still smaller. Type, however, becomes secondhand in his estimation as soon as it is laid in the case, and while the value placed upon it varies somewhat according to its condition, yet he does not hold it in very high regard at any time when buying it. It is only when the type is on his shelves and for sale again that any marked change becomes noticeable in his estimation of its worth.

Mr. W. W. Pasko, librarian of the New York Typothetæ and author of the "American Dictionary of Printing and Bookmaking," has prepared some interesting figures on this subject, which we give below. He says: "The depreciation is not uniform. Long primer and small pica will depreciate

faster than bourgeois or minion, and pearl ought to last for a generation. Type in an office which has plenty of work has to be renewed every seven years, leads in four years, brass rule in six years, wooden galleys in four years, brass galleys in ten years, frames in ten years and chases in twenty years." Mr. Pasko places the average rate of depreciation at twelve and a half per cent, but it seems to us that this figure is too high. If it was not, it is pretty safe to assume that the printers' supply man before mentioned would be up there instead of down at ten per cent.

Our subscriber's plan of keeping a "plant book" is a good one. The majority of printers do not do this, and it cannot be denied that many of them are very successful. Still we do not believe that printers as a class will ever be able to successfully refute the charges so often brought against them of lack of business foresight until this and other plans of a like nature become a regular feature of the routine of their business existence. The very peculiarities of the different phases of the printing business demand it, and the time is fast approaching when its need must be more generally recognized.

SO-CALLED NEWSPAPER LAWS.

IN the newspaper field, as well as other commercial pursuits, there are those who, not content with the returns of legitimate enterprise, endeavor to continue their financial existence by a species of blackmail—by sending so-called newspapers to anyone whose address they may obtain, or continue sending after original subscribers have ceased to be such, and finally writing threatening letters inclosing the following:

NEWSPAPER LAWS.

1. Subscribers who do not give express notice to the contrary are considered as wishing to renew their subscriptions.

2. If subscribers order the discontinuance of their periodicals, the publishers may continue to send them until all arrearages have been paid.

3. If subscribers neglect or refuse to take their periodicals from the post office to which they are directed, they are responsible until they have settled their bills and ordered them discontinued.

4. If subscribers move to other places without informing the publishers, and the papers are sent to the former address, they are held responsible.

5. The courts have decided that refusing to take periodicals from the post office or removing and leaving them uncalled for is prima facie evidence of intentional fraud.

6. If subscribers pay in advance they are bound to give notice at the end of the time if they do not wish to continue taking it; otherwise the publisher is authorized to send it, and the subscriber will be responsible until express notice, with payment of all arrearages, is sent to the publisher.

7. The latest postal laws are such that publishers can arrest anyone for fraud who takes a paper and refuses to pay for it. Under this law the man who allows his subscription to run along for some time unpaid and then orders it discontinued, or orders the postmaster to mark it "refused," and have a postal card sent notifying the publisher, leaves himself liable to arrest and fine, the same as for theft.

In the interest of the honor of journalism every legitimate newspaper should notify the public that there are no such laws as these enacted by Congress or established by the Postmaster-General. We know of no state laws on the subject, and the "American Digest" and the "American Encyclopedia of Law" cite no decisions on the subject, so far as we have been able to find from an inspection of those books. The fact is, the relation between the publisher of a newspaper and the subscriber is that of contract, and the same rules of law apply in that case as apply in other business transactions between man and man.

The Revised Statutes of the United States require postmasters to notify the publishers of any paper when any subscriber shall cease or refuse to take the paper from their office for the period of one month; and also when he changes his address, without notifying the publisher, the regulations of the department require the postmaster to notify the publisher. If the first notice be disregarded a second will be sent, calling attention also to the previous notice; after this the matter will be held thirty days, and if not recalled by the publisher will be placed with the waste paper.

There is nothing in the postal laws or regulations concerning the liability of a subscriber for the subscription price of a newspaper or periodical. If a postmaster should cause loss to a publisher because of a failure to comply with the provisions of the law regarding notice, his liability would have to be determined in the courts and not by the post office department.

One of the oldest of the English writers upon the common law says all law is based upon reason, and when the reason ceases then should the law also cease. There is no reason why the "so-called newspaper laws" should exist, for, if applicable to that class, why not to merchandise which is now largely sent through the mails? As one lawyer expresses it: "If one should send my wife a lace handkerchief, daily or weekly, because she had ordered one, should I be called upon to pay for the others, if I refused to take them from the post office? If this were law, the mails would be flooded, and suits would be without number or end. The fact is, the fraud is at the other end of the line."

The Assistant Attorney-General of the United States, who has charge of the legal matters relating to the post office department, says: "I have held that the publisher of a newspaper may be guilty of an attempt to obtain money under false pretenses when he makes demand for the subscription price of a newspaper which is not legally due, accompanied by a threat to enforce these so-called laws in case of refusal to pay. And the scheme of writing dunning letters and attaching a printed slip of these so-called laws is one devised to defraud the people by the pretense that there are certain laws which have no existence in fact, and literature and

letters concerning it are non-mailable under the provisions of the Acts of Congress (25 Stat. 873 and 26 Stat. 465) and render the parties liable to prosecutions thereunder for using the mails for fraudulent purposes."

In the interest of the honor of our profession the public should be warned against such fraudulent attempts, and the agitation should be kept up until publishers and patrons of the newspapers and periodicals of the country know and understand their relative rights, obligations and liabilities.

REVISION OF SECOND CLASS MAIL PRIVILEGES.

OPINIONS are pretty evenly divided on the merits of the Loud bill now before the House committee on post offices and post roads at Washington, amending the laws relating to second class mail matter. The bill seeks to take away the second class mail privilege from all publications other than bona fide newspapers or periodicals. This would undoubtedly prove to be disastrous to many publishing houses. As affairs are, however, figures are shown that prove the second class mail to be an immense expense to the government. The question naturally arises, Is there a commensurable benefit to the people of the United States to offset this heavy tax? The class of matter which would be excluded by the provisions of the Loud bill is made up of cheap reprints of standard literature partly, but mostly of cheap novels and literary ephemera. The immense quantity of this class of matter which is turned out proves beyond question that the radical limitation of it which would result if the Loud bill became a law must of necessity be a serious loss to a large number of men and women engaged in all that goes toward the production of these publications—leaving out of the question the publishers themselves. The bill must be considered on the basis of right and justice to the people of the country at large and with due consideration to those who are most immediately affected by it. The special meeting of the Chicago Trade Press Association on February 15 last did not result in any qualifications being suggested to the bill. Indeed, the sentiment of the meeting was to stiffen the provisions of the bill. In the fourth clause of section 4 of the bill the association's committee suggest this interpolation: "For the purpose of this law a subscriber shall be one who voluntarily in writing subscribes for a publication for a period of time, and pays, or agrees to pay, the subscription price with his or her money; said subscription not to be contingent upon any consideration other than the regular receipts of the publication for the time it is ordered, and the subscriber shall cease to be a subscriber at the end of the period subscribed for, unless he or she shall order the publication sent for another definite period of time." This would seem to be calculated to clarify a good deal of the obscurity that now shadows the question, "What is a *bona fide* subscriber?"

In the same clause the committee suggests that the following be inserted respecting sample copies: "For the purpose of this law a sample copy shall be a complete copy exactly like each and every other copy of the same issue sent to subscribers, and be mailed to one who is not a subscriber, and can only be sent from the office of the publication as a sample copy."

In all reforms of this character some must suffer more than others. That some measure in the character of the Loud bill is a necessity there can be no question. The dilemma is to so arrange its stipulations that the load may be removed from the government without undue discrimination.

PRINTING OFFICE RULES AND REGULATIONS.

SOME time ago there appeared in this magazine an article deprecating the tendency shown on the part of the management of some printing offices to post throughout the office premises copies of rules and regulations, and restrictions of trivial character—the point being urged that an oversurplus of such varied notification was indicative of a weak and tyrannical management. From Mr. W. N. Clapp, New York, we have received a specimen set of office rules, which he calls "Pointers on the Right Way." As it appears that many of the readers of this magazine desire to obtain copies of office rules as a basis to formulate regulations suitable to the conditions of their own establishments, we reprint Mr. Clapp's "Pointers," believing them to be of a more generally acceptable character than any we have seen:

All work must be done, first, as well as possible; and, secondly, as quickly as possible.

"There shall be Carefulness and Industry, Cleanliness and Order in all things." This is the law that must be fully understood and cheerfully obeyed in a modern printery—to do a profitable business, employ the better workers and pay equitable salaries promptly.

Losses and injury due to carelessness or incompetency for work undertaken shall be to the cost of the one in fault.

Honorable attention to, and intelligent endeavors for, the proper execution of the work, and the general interests of the business, of this printery, is a continuous condition of employment. "Be careful and self-reliant; not timid nor bumptious."

Report, for possible correction, anything which prevents the doing of work to the fullest credit of the worker.

Profitable results must be obtained—will be appreciated and recompensed.

Eye-service is of a low, cheap grade that cannot be tolerated among self-respecting workers at the "Art Preservative."

Be courteous and accommodating to fellow-workers—but not to the extent of doing their work. "Let each tub stand on its own bottom."

Do your own work. Do not assume any of the discredit due to the slovenliness or incompetency of others.

"Persons" who (unfortunately for themselves as well as for the Art) "work at printing" with the same intent and

spirit as they would at laying cobblestones or piling cord wood are certainly out of their element.

It is not the business of fellow-workers to know what salary each other receives. The better ones receive the more.

The value of your "time" is equal to the value of its product.

Those who do not earn in one position as much as they desire, must, in equity and at their own expense, educate themselves to a higher plane, or should find another field of labor — one to which they are suitable.

AVERAGE OF WORK ON BOOK COMPOSITION.

A SUBSCRIBER to THE INLAND PRINTER writes to know what average number of ems should be exacted from compositors setting straight matter. He is foreman of an office, and requires his compositors to set 5,000 per day. They object that this is too large an amount to expect, and his employers find fault with it because in their estimation it is too small an amount.

So many peculiar conditions confront us in a consideration of this problem that we hesitate to make a positive decision. Much depends upon the surroundings in which the work is done. No compositor can set as much type in an office where the light is poor, the ventilation bad, and where little or no heed is paid to cleanliness and orderliness, as he could under better conditions. Much also depends upon the quality of the work to be done. The compositor on a weekly newspaper should set more type than he who sets for a magazine, for more careful spacing must be done in the latter case. Where the forms are electrotyped regularly the result is also expected to be less. Wishing more authority than its own opinion in summing up the situation, THE INLAND PRINTER requested the assistance of four of the largest printing houses in New York city, whose experience in matters of this kind should certainly enable them to speak intelligently about this, with the following result:

Mr. Theodore L. DeVinne: "I fix the average for book compositors at between 4,500 and 5,000 ems per day. My observations have convinced me their earnings the year round fall below the sum of $12 per week, which at the rate per thousand paid in this city will be found to closely approximate my average for the work done."

J. J. Little & Co.: "In this city piece composition for solid reprint or leaded manuscript is 40 cents per thousand ems and compositors paid by the week are paid at the rate of $18. Assuming that both these prices are fair, a compositor should set 7,500 ems per day to earn his wages, $3. We think, however, there are few able to do this amount, while of course there are some that may exceed this, and it seems therefore impossible to set a standard for every man."

Trow Directory, Printing & Bookbinding Company: "We find that on the New York City Directory, which we publish, a number of compositors averaged as high as 7,260 ems per day, but on general work the average is only about 5,000 ems. Any first-class printer should be able to average 5,000 ems, even on mixed work."

Burr Printing House: "We are of the opinion that on plain matter the average compositor should do between 5,000 and 5,500 ems per day."

It would, therefore, seem impossible to arrive at a definite conclusion in the matter, but THE INLAND PRINTER believes that the compositor who averages 5,000 ems per day is doing all that may reasonably be expected of him.

Written for THE INLAND PRINTER.

A POINT IN A GOOD MAKE-UP.

BY O. F. BYXBEE.

IT would seem from a careful study of some of the leading newspapers and magazines that as long as matter was got into the confines of the column rules that the make-up had accomplished all that was necessary. One matter that receives little attention is the proper division of an article at the bottom of a column. Often the last line ends with a hyphen, and some even put the last line of a paragraph at the top of the next column. I notice that THE INLAND PRINTER seldom, if ever, divides on a hyphen, although it is quite commonly done in some technical journals devoted to "the art preservative." One of these recently turned a line of asterisks on their sides to avoid dividing on the first line of a paragraph (which is perfectly admissible), and the line which was crowded in at the bottom ended in a hyphen. A couple of rules which it has been the writer's custom to observe perhaps it would be profitable for others to follow.

1. Never divide an article at the foot of a column (*a*) on a paragraph, (*b*) on next to the last line of a paragraph, (*c*) on a period at the end of a sentence, (*d*) or on a line ending with a hyphen.

2. In continuing an article from one page to another where the line "Continued on . . . . page" is used, divide, wherever possible, on a paragraph or a sentence.

Sections *b* and *d* of Rule 1 should be followed for the sake of typographical appearance, and an additional reason for *d* is to avoid the necessity of carrying part of a word in mind, while the eye seeks the continuation of the narrative; and *a* and *c* should be observed to avoid the impression that the article is finished when the bottom of the column is reached. If Rule 2 is observed there will not be the necessity of turning back to re-read the first part of a sentence when the remainder has been located in some out-of-the-way corner among the advertisements, which are scattered all over the page of the modern journal.

It is customary for publications running continued stories to break off at a most exciting point

with the line "To be continued," but when a make-up on a weekly paper stops a story like this:

> He had rushed her into Gorman's for

and then does not publish another word for three weeks, when he starts off with:

> shelter, and had insisted on her choosing a pretty umbrella—

he has evidently gone the editor one better in the effort to keep the reader's interest at fever heat. Think of hanging breathlessly in the middle of a sentence for three whole weeks. But this was more than equaled a little later:

> "Peter," roared Black Sam, "we men have knocked off work till we're right-

and the week following:

> ed. If ye lend the captain a hand and side with him agin us——"

These instances actually occurred in a Long Island weekly, and show to what extremes a shiftless make-up can go.

Written for THE INLAND PRINTER.

MODERN INK-MAKING.

NO. I.—BY JOHN BANNON.

IN the entire range of the industrial arts, it would be difficult to name a manufactured product which demands more skill in the technical operations than modern ink-making. Nor can we call to mind a product for the manufacture of which the current needs of civilization render extraordinary care in the attainment of satisfactory results so absolutely essential. Each of the manufacturing operations peculiar to ink-making partakes of a scientific character to a marked degree.

In the manufacture of printing inks it is a comparatively safe assumption to assert that the United States is in the forefront, with regard to progress achieved in the various civilized countries, in successfully overcoming the hitherto considered insuperable difficulties encountered in the prosecution of regular work. American materials and machinery are unequaled, while the efficiency and ability displayed in producing a product absolutely faultless from all standpoints is sufficiently attested by a glance at the incomparably artistic work presented on the pages of THE INLAND PRINTER. The matter of American proficiency in this respect is a subject to which we may refer with pardonable pride, the circumstance being emphasized by the fact that the superiority of American printing inks is conceded by the leading manufacturers abroad.

The manifold requirements indispensable in ink-manufacturing of today stand out in bold relief, as it were, when compared with primitive needs of that of, say, one or two generations ago. The hand press is practically relegated among the things of the past, having been superseded by the rotary, cylinder and job presses, various sizes, styles and speeds characterizing each. Papers of widely different qualities, and solid substances of a mineral or vegetable nature, are now printed upon with facility, various printing systems and special grades of ink being essential for each.

Whether in the treatment of the oil or varnish with which the pigments are incorporated, or in the manipulation of the latter prior to mixing, or in the subsequent work requisite to produce the desired consistency for special grades, unremitting care must be exercised throughout. The leading manufacturers have special processes, each differing somewhat in their special character, but identical in principle. In the preparation of the oil, or varnish, the primary object is to facilitate a thorough mixing with the solid ingredients, and in such a manner that no injurious effects will be imparted to the working properties of the inks subsequently. American manufacturers have an excellent system of treating blacks before mixing, which produces very superior black inks, the pigments being effectively fastened, or rendered inseparable from the fluid under almost any subsequent conditions. The very superior gloss or glazed appearance characteristic of the leading American makes of red, or other colored inks, is obtained by the addition of a medium to the ordinary linseed oil varnish. The American system, as carried on in certain manufactories, of mixing prepared oils with Chinese or bronze-blue for the production of a bronze-blue ink, drying with a rich bloom after printing, is unsurpassed. Furthermore, the difficulty which under certain circumstances is experienced in fastening a color in varnish oil, and which is not susceptible of removal by ordinary treatment, as previously intimated, is entirely overcome. In this instance, a prominent factor in the attainment of the desired results consists in producing a varnish oil which will not dry too quickly, in which case the fluid penetrates or dries on the porous surface of paper, or other material, leaving the coloring substance in powdered form, readily susceptible of removal by the slightest friction. The fundamental principles of ink-making, of whatever variety, consist in producing a uniform consistency, covering capacity and drying property, alike suitable to the requirements of each kind of printing press, material upon which the printing is done, and the temperature or climate in which it is used.

Electrotype cuts, wood cuts, and fine engravings on metal or lithographers' stones for the reproduction of delicate work, such as bank notes, require a special printing ink, neither too fluid nor too thick, the necessity of obtaining the exact consistency being an arbitrary law which suffers no deviation, however slight. This will be readily understood when it is considered that if the ink prove too fluid it will fill the fine lines of the electrotype cut, rendering a fine reproduction utterly impracticable,



THE VILLAGE MILL.

Vignetted half-tone by
PHOTO-CHROMOTYPE ENGRAVING COMPANY,
723 Sansom street, Philadelphia.

while on the contrary, if the consistency be too thick, the roller will not receive a uniform supply, the unavoidable result being a lack of uniformity in the same ratio in the print.

There are very many practical points in the application of printing and lithographic inks, either in black or colors, which require extended experience and sound judgment in procuring satisfactory results. It must be borne in mind that the best printing inks will produce undesirable results if defectively applied. Suitable inking of the roller exerts a material influence upon the result in fine printing and lithographic work.

It is the purpose of this series of articles to dwell upon each phase of the complete manufacturing operations peculiar to ink-making in a manner at once clear and succinct. To proceed methodically, therefore, consideration will be first accorded the important question of treating and preparing oils and varnishes to facilitate their perfect association with the pigments subsequently. In this connection, the manufacture of lithographic varnishes, linseed oil varnishes, light, medium and heavy-bodied oils, diluents and vehicles, involves many special processes, methods and formulas. Years of practical experience are necessary to produce certain varieties of varnish oils, which are exactly suited for the manufacture of special printers' and lithographers' inks. The process bears a striking analogy to that which is regularly carried on in the manufacture of fat varnishes—which are intended to be applied to surfaces in the twofold capacity of use and ornament—whether in the cooking, agitation, or subsequent thinning down. However, where a special knowledge is indispensable, it is less in the preparation of fine prepared oils than in the technicalities of their application to the printing press. An essential condition in the preparation of oil intended for use in ink-making consists in an accurate knowledge of the peculiar properties inherent in the ingredients which will be subsequently blended therewith. In order to produce a printing ink which will adequately fulfill the requirements of presswork, it is therefore essential to understand the character of possible developments resulting from the association of the pigments with the oil. The cooking, bodying, oxidizing and general treatment of the oleaginous fluid must be influenced by the class or color of the pigments which are ground in the varnish oil for making the printing or lithographic ink. The operations must be specially conducted to appropriately fulfill the requirements of individual cases. The grades of oil are numerous, values of which are adjusted according to the character of the treatment. The diversified character of the latter will be more readily understood when the relative prices of the prepared varnish oils are considered. For instance, crude linseed oil is purchasable today at 40 cents a gallon, while certain grades of gloss varnish, used for gloss label ink, and which are in the main composed of the former, are quoted at $10.50 per gallon, or $1.50 per pound.

In the preparation of the latter, however, certain gums and oxidizing ingredients of a chemical nature are added to the oil, which, to a greater or less extent, increase its cost. Pure bleached linseed oil varnishes, free from acids and containing no other ingredient, are marketed regularly under the designation of plate varnishes at $2 per gallon. As previously shown, the original cost—if American oil—exhibits a liberal discrepancy from that of the finished product, thus indicating the expense involved in its adequate preparation. An oil oxidized to the highest degree is in some instances essential, while in many other instances an oil of this nature would prove too thick, rendering what is technically known as a "sharp point" impossible of procurement.

(To be continued.)

Written for THE INLAND PRINTER.

ARRANGEMENT OF JOB FONTS.

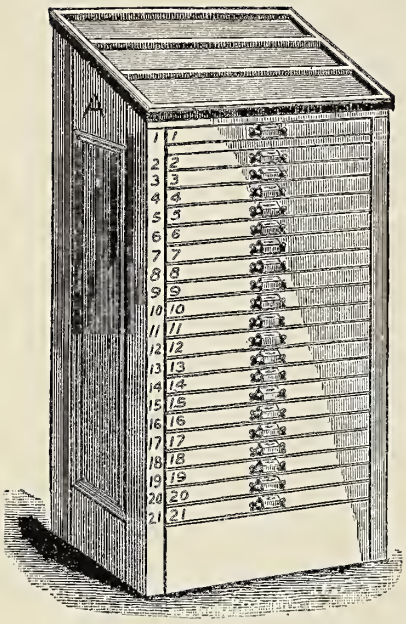
BY HENRY E. SEEMAN.

FOR the employing printer to ascertain how much time is consumed each day, by even the best job printers, in the matter of selecting desirable faces for the work in hand, let him take an occasional visit to the job department and minutely observe the printer at work. Such employer will soon realize that it is often the case that more time is consumed in the selection of a single line of type than would be required to set up an ordinary card or letter-head, after the necessary selection of type for same has been made. The printer cannot be blamed for this apparent waste of time, for it is no fault of his, but comes from a lack of a proper labor-saving system, which, in this age of sharp competition, the alert business man is so eager to grasp.

It is often the case that, after the printer has gone from cabinet to cabinet and case to case, and after having found a line he thinks suitable, he finds when set that it is either too light or too dark, too short or too long, which necessitates a second attempt. To obviate this difficulty, and as a time-saver, the writer, some six or eight years ago, inaugurated the following system, which has proven a great labor-saving device.

Say an office is equipped with three cabinets for job type. These cabinets should be labeled at top in plain large letters, "A," "B" and "C." Instead of pasting a print of the type which the cases contain on the outside of case, as is now customary in most job offices, simply paste on the first case the figure 1, in bold type, on the next the figure 2, and so on, consecutively, down the case. Place all the plain black faces in one cabinet, all the plain light

faces in another, and the fancy faces in the other. After doing this, set up the name and size of type out of each kind in each cabinet, and take print on white cardboard, one for each cabinet, and opposite each face shown place a number corresponding to that on the case in which said letter has been laid. Place the initial letter of cabinet on the card showing contents of said cabinet. Frame each card separately and hang near the cabinet containing type shown on the card.



The accompanying illustration will show at a glance how to arrange, and, to our mind, will show the most skeptical that this system is, to the intelligent job compositor, a valuable time-saver. The printer can more easily make a selection from these cards of such type as is suitable than he could by running from cabinet to cabinet, and case to case. It is utterly impossible for any printer, no matter how good his memory or vision, to carry in his head the appearance and size of all job fonts usually contained in the average job office.

CABINET A.

10	6 POINT VICTORIA ITALIC.
11	6 POINT VICTORIA ITALIC.
12	6 POINT VICTORIA ITALIC.
13	6 POINT VICTORIA ITALIC.
14	6 POINT VICTORIA ITALIC.
15	12 POINT VICTORIA.
16	12 POINT VICTORIA.
17	12 POINT VICTORIA.

These fonts would appear in cases 10 to 17.

It is usually the case that every job is set either out of dark or light type, be it plain or fancy face, which obviates the necessity of scanning more than two of the hanging cards, and in so doing such line as is desired can easily be selected, for it is before the compositor in print, and the average printer can easily judge as to what length any type shown will be when set in line. Besides this, it is often the case that new help is employed, and the time consumed by such an one, not being familiar with the location of various fonts, often consumes the entire profit in the composition.

By arranging type in the manner above indicated, any intelligent printer can as readily set a job as one familiar with the location of the various fonts.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. VI.—BY H. JENKINS.

NEGATIVE MAKING — HALF-TONE NEGATIVES.

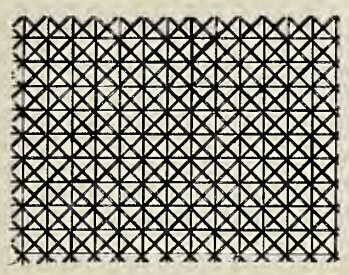
IN making negatives from line drawings, as described in last issue, there are no gradations to be reproduced, but in obtaining negatives from photographs and wash drawings we have every gradation from solid blacks to pure whites, which must be properly rendered. In order to obtain a negative which will be suitable for reproducing these gradations upon the metal plate, we break up the negative image in such a manner that it will be formed of dots and clear spaces, the size of the dots varying to correspond with the different shades in the copy. This is accomplished by placing in front of the sensitive plate when in the camera a glass plate so ruled as to have alternating parallel opaque lines and clear spaces. The light passing through the clear spaces produces the desired effect upon the sensitive film.

THE SCREEN-PLATE.

The ruled plate which is used for the purpose described above is commonly called the screen-plate. These plates may have lines ruled in only one direction, or in several. The screen commonly used has rulings in two directions, one set of lines crossing the other at about right angles. Such plates are made by sealing together two "single line" screens, ruled in opposite directions, the effect being to produce a network of the opaque lines. Having such a cross-line screen-plate placed in front of the sensitive plate during exposure, all conditions being arranged to obtain the proper results, the action of the light in passing through the clear spaces is to so act upon the film that when the plate is developed the image will be found to be made up of opaque dots of varying size, those in the whites being largest, the size decreasing as the tints in the original grow darker until they practically disappear in the solid blacks. A print made from such a negative will have separate black dots in the high lights, which will increase in size as the shadows deepen, running into solid lines, the details in the shadows being formed of open dots, which will decrease in size as the shades increase in intensity, until they are absent in the blacks.

There is, therefore, a simple gradation corresponding to the shades of the original, each shade being composed of dots of a certain size.

A somewhat different effect than that obtained with the ordinary single or double line screen may be produced by using a screen having the clear spaces of different sizes arranged in groups, and also having the opaque obstructions differing in sizes, and arranged in groups. The result with such a screen is to obtain a printing surface made up of groups of dots and lines, in which the individual members differ from each other, but the geometrical arrangement being similar throughout the series. Mr. Levy has produced such a screen with four sets of rulings, each set consisting of parallel lines. Two of the sets are crossed at right angles to each other, and the other two also at right angles to each other, and crossing the first two at an angle of forty-five degrees. The apertures are, therefore, in the form of right-angled triangles, but the intersections are so placed that the apertures shall vary in size, and there are also formed two different-sized obstructions to the light, one size by the intersection of two lines, and the other by the intersection of the four.



MR. LEVY'S FOUR-LINE SCREEN.

In the print obtained from the resulting negative made through such a screen, the high lights will be formed of single dots corresponding to the four-line intersections, and in the darker shades a smaller dot, corresponding to the two-line intersection, will appear, thus forming two series of dots which will run through the middle tints, increasing in size as the shadows increase in intensity, until they form continuous lines. The details in the shadows will also consist of a series of open dots or spaces corresponding to the clear apertures of the screen, and as the shades deepen the dots representing the clear apertures will disappear in series, first those corresponding to the smallest apertures, then those corresponding to the next size, and so on until there will be but one series of open dots (those corresponding to the largest aperture) in the shades next in intensity to the solid blacks. With such a screen the detail is more truly rendered, as there is obtained more than one gradation of dots for each shade in the half-tones.

THE NEGATIVE.

A half-tone negative properly made from a subject of good quality should have the dots so closed in the whites that the clear spaces between them shall be separated from each other, the dots decreasing in size as the tints in the original darken, until they disappear in the solid blacks. The clear spaces in the high lights should of course be of such a size that the dots in the resulting print shall be large enough to stand a sufficiently deep etch. There are several factors which have an influence in determining the quality of the negative, as follows:

CHARACTER OF THE COPY.

The character of the copy determines to a great degree the results obtainable. Many photographs are entirely lacking in contrasts, while others are as deficient in detail. The former will, of course, require a treatment to obtain brilliancy in the half-tone, while the latter will require manipulation to obtain detail in the masses of shadow. The surface upon which the drawing or photograph is made will also sometimes cause difficulty in obtaining desirable effects. As a rule, smooth surfaces are to be preferred to work from, as the grain in rough surfaces will often show to disadvantage in the reproduction. The color or tone of the copy is another element to be considered. The chocolate brown tones, such as were once obtained in albumen prints, give excellent effects, while lilac and bluish tones tend to give flat results.

ILLUMINATION OF THE COPY.

The illumination of the copy should be uniform, and the lamps should burn without flickering or variation in intensity. The lights should be placed so that reflections on the copy will be avoided. Large copies are more satisfactorily lighted from the skylight than with electric lamps. With a bright illumination a shorter exposure is required than with one of less brilliancy.

SEPARATION OF SCREEN AND PLATE.

If the screen-plate could be placed during exposure so that the ruled lines would be in contact with the sensitive plate, it is plain that the result would be merely a reproduction of the lines of the screen, there being no variation in the size of the dots. In order to obtain the required variation, it is necessary to separate the screen and plate that there may be a certain amount of diffraction of light between them. The effect of such separation upon the relative size of the dots will vary with the distance between the plates. The nearer they are together, the less will be the variation, and consequently the flatter will be the resulting negative. Therefore, to a certain extent, by varying the amount of separation, we may obtain detail or contrast in the resulting negative. When using coarse screens, it will be found necessary to use a wider separation than with a fine screen, to obtain similar results, all other conditions being the same. When the same screen is used for various subjects, after a suitable separation has been found to give proper rendering of good copies, it will not usually be necessary to change the distance between screen and plate to obtain detail

or contrast, as these effects can be secured by altering the area of the diaphragm, as will be explained. If a certain screen and plate are separated to aid in obtaining contrast, the exposure time should be somewhat less than that given when the screen and plate are nearer to each other. To increase the separation in the kit between screen and plate, small pieces of cardboard are placed between the screen and the corner pieces.

AREA OF DIAPHRAGM APERTURE.

Whether the half-tone negative shall have detail or contrast depends to a great extent upon the area of the aperture in the diaphragm used during exposure. If the exposure is made with a small aperture the resulting negative will, upon examination, be found to have the dots in the high lights separated from each other, and the dots in the shadows will be strong and approaching in size to those in the high lights. The negative will therefore be made up of a network of clear lines, and a print made from it would be formed of a similar network of solid lines. The resulting etching would, therefore, give proofs gray and devoid of contrasts. If, on the contrary, a large aperture is used, the high lights in the negative will be formed of large dots, which will unite to form a network of dark lines dotted with clear spaces, separated from each other, while the dots will rapidly decrease in size as the depths in the shadows increase in intensity, the blacks remaining as clear glass. A print made from such a negative would have the high lights made up of separate dots, the middle tints would be formed of dark lines varying in thickness, and the deep shadows would consist of solid masses. An etching made from such a print would give a "black and white" proof, and if the area of aperture has been too large, detail will be lost in many places where it should appear, the gradations being buried in solid portions of black, while the whites will appear "chalky," and if the clear spaces in the negative have been too small, the resulting dots in the print will not be of sufficient size to stand a deep bite, rendering the plate liable to smudge in the printing.

There is evidently a mean between the two extremes, it being possible to find a diaphragm having an aperture with which a negative can be made the print from which will have the dots in the whites of sufficient size to allow a sufficiently deep etch, and yet so separated that these high lights will appear of the requisite clearness, the dots and lines in the other portions being of such dimensions that in the resulting print we will have a proper correspondence to the gradations in the original. Not only may a single diaphragm be used to accomplish the desired result, but during exposure the area of the diaphragm may be changed, using a small aperture during a part of the exposure and a larger one for the balance, the small stop producing the detail and the large one the union of the dots in the whites.

It has been assumed in the above discussion that the subject possesses the qualities of technical excellence. If, however, a negative is to be made from a copy which does not fulfill such conditions, the size of the diaphragm aperture must be so selected as to produce either detail or contrasts, as the case may require. When the copy is one which has abnormal contrast, a comparatively small stop will cause dots to be formed in the shadows of the half-tone and thus give detail, which will often be an improvement. When, on the other hand, the copy does not have sufficient brilliancy, the use of a larger stop will bring out the contrasts. The degree of detail or contrast to be thus produced to obtain the best effects is, of course, a matter of judgment on the part of the operator. The larger the stop used the shorter should be the time of exposure.

SHAPE OF THE DIAPHRAGM APERTURE.

While diaphragms having round apertures, as usually supplied with lenses, have been generally used by operators, those having other shapes may be used, the form of the dot being determined by the form of the aperture. Mr. Levy, of Philadelphia, has investigated the effect of various forms of the aperture upon the shape of the dot in the negative, and states as a principle that each transparent space in the screen acts during exposure as a pinhole lens, and causes an image of the shape of the aperture to be formed upon the sensitive film. From this it appears that if we use a round aperture, the dots in the negative will be round, a square aperture will produce square dots, a triangular aperture triangular dots, etc. It has been found that the dot formed by the use of a square diaphragm will be stronger than the round dot, and will require a shorter exposure time to produce, as it is plain that square dots will close up in the whites in less time than round ones. Mr. Levy



LEVY DIAPHRAGMS.

has invented several forms of diaphragms, three of which are shown here, the first form having a square aperture with two corners extended, the second having the four corners extended, and the third having a multiple aperture of four square

openings, the center being closed. These diaphragms may be made separate from each other, but by an ingenious mechanical arrangement may be combined, and the size and form of the opening may be altered at will to be square or to have either of the two forms illustrated above, a scale on the lens tube indicating the size of the aperture in terms of the focal length of the lens, and also the length of the projecting corners, or the extent to which the center is inclosed if the second form is used. The diaphragms having the apertures thus formed are recommended for use in making negatives from flat originals, as the light in passing through such apertures acts more intensely upon the high lights than upon the shadows, thus producing more brilliant effects than can be obtained with the ordinary forms of aperture. For subjects having the proper contrasts to produce a brilliant negative the square aperture alone may be used during the exposure, but for flat originals the inventor recommends the consecutive use of the square aperture, then the one with four corners extended, and finally the one with the multiple apertures.

EXPOSURE TIME.

The exposure time in making half-tone negatives must be determined by the conditions as enumerated above. If all the conditions are properly adjusted and the exposure time is insufficient the dots will not be sufficiently closed, and if the time given is too long the clear spaces will either be filled or so small that the dots in the print would not be large enough to stand a deep bite.

MANIPULATIONS.

First see that the screen is clean. A soft, clean cotton cloth will be found useful in polishing it, and any spots and streaks must be removed from its surface, or they will be reproduced in the negative. Breathing upon the surface while rubbing will aid in removing any streaks. When clean, place it in the kit and close the springs upon it; then place the kit in the plate holder so that the screen will be between the lens and sensitive plate during exposure. The operations of developing, fixing and intensifying are similar to those described for line negatives. To expose, the plate after being sensitized is placed in the kit behind the screen, the plate holder being then placed in the camera. During exposure one size of diaphragm may be used, or the size may be varied to suit the conditions. Upon this point the judgment and experience of the operator must be used. After exposure the plate is developed until the details appear, and then fixed. After fixing it should be examined to determine if the proper qualities have been obtained. If the dots are widely separated in the high lights, and the shadows are filled with strong dots, the resulting print will be gray and flat. If the dots in the high lights are closed up, and the details in the shadows are lacking, the print would be too brilliant, and would in many cases have dots too small to allow the etching to be carried to a sufficient depth. In either case the exposure should be repeated, and the size of aperture and exposure time increased or diminished as required to obtain the proper gradation. The beginner should use but one size of diaphragm during any one exposure until he becomes familiar with the effects produced by the different sizes of the apertures.

The intensification of the negative increases the size of the dots, so that a properly exposed negative need not usually have the stipple in the whites quite closed before intensifying, as that operation will close them up unless too much separated, and leave a strong open space. In some cases, however, a slight union of the dots will not cause the clear spaces to be too small after intensifying. A little experience will enable the size of the dots to be properly judged. A small magnifying glass is of service in examining the negative.

Having obtained a negative in which the gradation appears to be correct, it must be intensified, the process being the same as described for line negatives. If the copper and silver process is used the ammonium sulphide need not be applied, as the two solutions alone will be sufficient for a properly exposed negative. One "dip" may close the stipple sufficiently, or it may require two, and at times three. Washing should, of course, be thorough after each operation. For properly made half-tone negatives no such cleaning process as described for line negatives is necessary. After intensification, the negative is dried and prepared for printing from. An intelligent application of the principles stated in the preceding paragraphs will enable the operator to produce negatives of good quality.

(*To be continued.*)

DRAWING ON CHARCOAL PAPER.

On page 60 appears a reproduction of a sketch, by F. Holme, of W. W. Denslow, whose work in illustration and poster designing has appeared in previous issues of this journal. This plate will be of interest to artists working for reproduction processes, as showing the result obtained by drawing on charcoal paper with lithographic crayon. This paper gives results that are pleasing as well as practical. The manner of using is similar to Ross paper, or other prepared surface papers, and a great range of tints and shading may be obtained without the monotony of grain common to machine-made dots. Ordinary charcoal paper takes pen and ink readily, and a combination of pen and ink and crayon prints well in newspaper work. Mr. Holme has been experimenting with charcoal paper for some time in his work on the Chicago *Evening Post*, and Horace Taylor has recently used it very effectively in his cartoons for the Chicago *Times-Herald*.

THEY say that in Europe they often kick solicitors out, but that the kickee gets right up and walks in again to shake hands and make out the contract.—*S. O. E. R.*

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE number of patents of special interest to printers granted during the month was seven, or about one-third the average number. Of these seven, four covered improved details in the linotype machine, and all belong to the Mergenthaler Company.

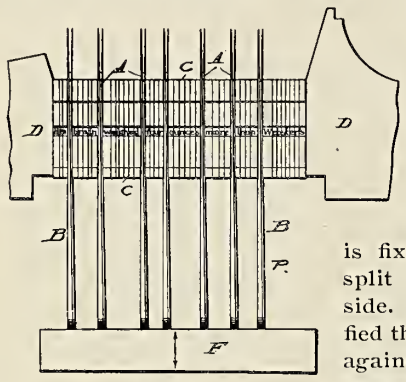


FIG 1.

Fig. 1 illustrates an improved spacing device invented by James W. Phelps, of Troy, New York. It consists of an inner single wedge which is fixed in the line, and a split or double wedge outside. When the line is justified the molten metal is cast against the edges of the spaces at different points, and the spaces and matrices are kept clean and free from type metal.

A second improvement by the same party is shown in Fig. 2, which shows a section through the mold trimming disk. *C* is the ejector blade which drives the linotype out of the mold and between the knives into the galley. In order to prevent the clinging of the shavings to the knives, to the detriment of succeeding castings, the disk is provided with a brush, *D*, which, after each operation, sweeps all the shavings out of the way.

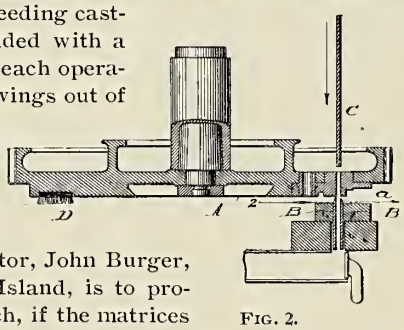


FIG. 2.

Fig. 3 shows a perspective of a portion of the casting part of a linotype machine. The object of the inventor, John Burger, of Providence, Rhode Island, is to provide a machine in which, if the matrices are not properly locked up, the operation of the casting mechanism will be automatically stopped, without interfering in any way with the continuous operation of the assembling and distributing mechanisms.

The last of the series, an invention of Samuel Smith, of

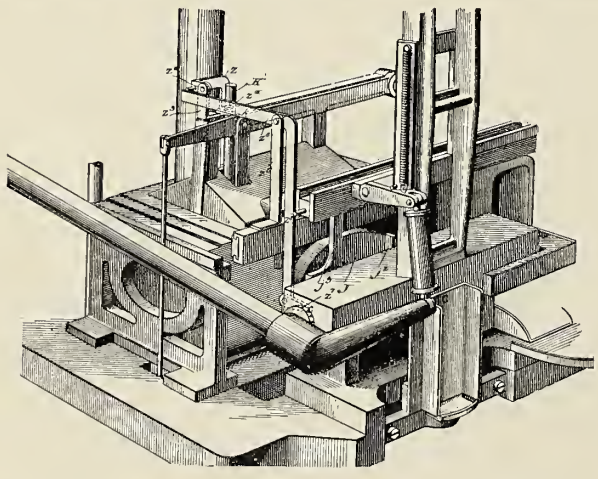


FIG. 3.

Brooklyn, is shown in Fig. 4. The machine is in most respects like that patented in 1894 by Philip T. Dodge, the president of the Mergenthaler Company. In the keyboard mechanism it is frequently necessary to replace the levers *F* which raise the vertical rods *E*, actuating the matrix escapement mechanism. In order to prevent the disarrangement of the levers when the pivot *f* is removed, supports, *M*, are arranged to sustain the outer ends of the levers, instead of mounting them in slots having open bottoms.

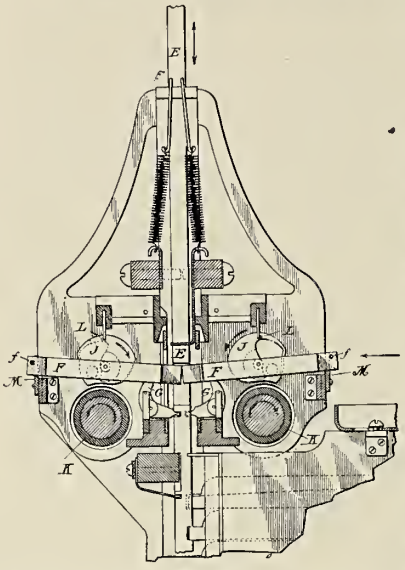


FIG. 4.

Hannah Denison, of Belton, Texas, executrix of Frank L. Denison, received a patent covering the galley shown in Fig. 5. With this galley no quoins whatever are needed. It comprises an adjustable side bar and an adjustable slug having a clip embracing a curved and grooved stationary side-piece, so that the matter can be easily and securely locked up.

Fig. 6 shows a paper-registering device patented by T. C. Dexter, president of the Dexter Folder Company, of New York. It frequently happens that the margins of the printed sheet are of uneven widths, or are oblique, so that if the sheets are registered by their ends or sides the printed matter will not be even and the book will present a faulty appearance. To register such sheets by the location of the printed matter, perforations are made in the sheets as they are printed, and gravity pins carried by the feeding arm engage these holes and properly present the sheet to the folding blade.

The final cut (Fig. 7) shows a diagrammatic view of a rotary press invented by Jules Michaud, of Paris, France, and patented in France and England as well as the United



FIG. 5.

States. With this press a web can be printed in a single color on one side and in four colors on the other, or a double-width web may be perfected and a single-width web printed twice in two colors on the same side by the same printing rolls.

It may be of interest to your readers to know something about the personnel of the division of the Patent Office which has charge of all applications relating to printing. It may be stated in the first place that the commissioner as a rule knows nothing of the applications until the patents are placed before him to receive his signature.

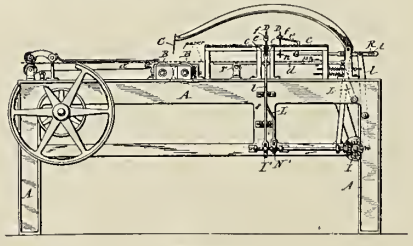


FIG. 6.

The examining force of some two hundred men, nearly all graduates of colleges or scientific schools, are arranged in thirty-four divisions, each of which has charge of a certain line of industry and has full power to allow such applications as possess novelty and merit. Of these, Division 17 has charge of printing and paper manufactures, the greater part of the work relating to the examinations of applications for

patents for printing. The classes of matrix-making, linotyping, and typewriting have been separated from the main class and sent to Division 30. Division 17 has for some years been in charge of Examiner James Q. Rice, a graduate of Yale. His assistants, five in number, represent Bowdoin, University of Michigan, and Johns Hopkins.

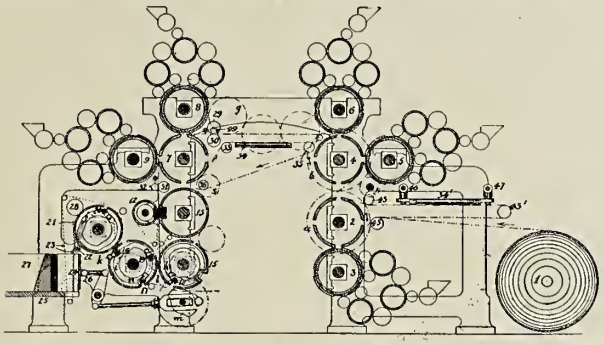


Fig. 7.

The total number of patents relating to printing is now something more than six thousand, and is increasing at the rate of about two hundred or two hundred and fifty per year. Of these, according to the latest "census," 256 relate to feeding, 300 to folding, 215 to delivering, and 323 to inking apparatus.

If a compositor should step into an up-to-date establishment, that is, one equipped with all the patented appliances, he could pick up one of forty-seven different kinds of composing sticks and set up type from ninety-two different styles of type cases. To take his proof he could put his type, when set up, in any one of thirty-one distinct kinds of galleys and lock them up with fifty-seven different styles of locks, while for printing the type could be taken from the galley, put in one of forty-three chases and locked therein with eighty-four different styles of quoins.

THE TYPE-COMPOSING MACHINE UPON WHICH MARK TWAIN LOST HIS FORTUNE.

IT is an open secret that injudicious investment in the stock of the Paige composing machine wrecked the fortune of "Mark Twain"—Samuel L. Clemens—and which he is now attempting to retrieve in his old age on the lecture platform. Probably no more remarkable invention has existed than the Paige machine. It has been said that it almost convinced those who saw it working that it had intelligence. Speaking of inventions in general and the Paige machine in particular, Mr. Franklin H. Hough, of Washington, D. C., says:

"A great many interesting letters have been written by people who have delved among the records of the Patent Office, describing the ludicrous traps, motors, advertising schemes, and other devices for which patents have been granted. The resources of the inventive faculty of the 'Yankee' seem to be inexhaustible.

"The government has recently granted two patents which cover probably the most intricate and complex machine ever constructed. It is claimed that before the first machine was perfected, the company constructing it had expended $1,300,000. The first application filed contained 204 sheets of drawings, having over one thousand separate views. During the eight years the case was pending in the office before the allowance, the number of sheets was reduced to 163. When it is remembered that the majority of patents have but a single sheet of drawings, and that to require as many as ten sheets is quite an exception, the magnitude of the invention can be understood.

"The fees charged by the Patent Office are uniform for all cases, no matter how complex or how simple, $15 on filing the case and $20 additional on allowance of the patent.

"When this case was filed it was turned over for examination to an examiner who received a salary of $1,800, and he spent six weeks in studying the case before being able to make the first action. The entire specification was twice rewritten, each time by a different attorney. How much this cost the inventor is not known, but it is rumored the attorney who first prepared the case received a fee of $10,000, and an allowance of $2,000 extra to pay for drawings.

"While the case was pending, the examiner who first had charge of it resigned, and it was turned over to another assistant of the same rank. This assistant went over the entire ground three times, consuming several weeks, and finally he was authorized to go to Chicago and spend a month in examining a working machine. When the request was first made of the commissioner, that the examiner be permitted to make the trip, it was promptly refused. The chief of the division then carried the papers, making a pile two feet thick of unfolded drawings and typewritten specification to him, and the commissioner said: 'He can go.'

"The invention is a machine for setting, justifying, and distributing type, and comes as near being a substitute for the compositor's intellect as well as hand, as any machine can. It comprises no less than eighteen thousand separate parts, and has 800 bearings for shafts, about half of the shafts rotating continuously and the rest intermittently, as required to perform their various functions. Here the mechanic can study the cam in all its glory. The justifying part of the apparatus was made the subject of a second patent, which contains 81 sheets of drawings, giving a total of 244 sheets for the entire apparatus.

"The following are a few of the things which the machine will do: It will select the type from the case, place them in a raceway and move them along until a line is set up, justify the line by inserting spaces of proper width between the various words, and convey the justified line to the galley. Then, in distributing, it will advance the column of type line by line to a forwarder, which conveys it a line at a time to a testing mechanism, where all defective type are thrown out. The perfect type are advanced to a selecting mechanism, where type which have been turned end for end, or become otherwise disarranged, are removed; then all wide type and regular 'pi' characters, such as stars, daggers, etc., are separated from the ordinary kind of characters, while the remaining type are advanced to their proper channels, the distribution being stopped when any channel is full. The most complex part of the entire apparatus is the justifying mechanism, which, as stated, forms the basis of the second patent containing 81 sheets of drawings. Of course, in a limited space the functions of the machine can only be briefly indicated.

"The Patent Office is a money-making institution. It earns, above expenses, about $200,000 per year, and now has deposited in the Treasury a neat little balance of over $4,000,000. On this job, however, it lost heavily. It is estimated that it consumed about a thousand dollars' worth of time of the various Patent Office officials before maturing into a patent, and, when issued, the usual rule had to be followed of preparing copies for sale at the regulation price of 10 cents each. The 244 sheets of drawings had to be photo-lithographed, and the entire body of the specification and claims set up in type, costing for the first edition, as estimated by the ordinary rules, a few cents over $6 per copy. These copies are sold to the public for 10 cents each, or 20 cents for the two patents covering the entire invention. As soon as one edition is exhausted another is ordered. A great many people order copies of these patents just for curiosities, for in voluminousness they might be said to be considered together as the father of all inventions."



ON THE BEACH.

By courtesy Hart, Schaffner & Marx, Chicago.

Designed and engraved for
"Art in Dress," by
J. MANZ & COMPANY,
Chicago.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FROM OHIO.

To the Editor: AKRON, Ohio, March 16, 1896.

Arrangements have been made to consolidate the job printing establishments of the Beacon Company and Capron & Curtice, to take effect Monday, March 16. It will be a stock company, capitalized at $50,000, and succeeds to all the property and good will of the above-named concerns. Both plants will be moved into the Christy block. O. D. Capron, an honorary member of 182, will be superintendent. As a result of the above consolidation a new job printing establishment is promised by April 1, operated by the following ex-employes of the Beacon: Sam Zilioux, foreman of jobroom; Fred Lane, foreman of pressroom; John Brannan, foreman of bindery, and Frank P. Allen. All the material for the new plant has been purchased, and the new firm will start out with the directory work, for which they have a contract.

It is said that Mr. Herb S. Saxton, formerly of Canton, but late of the Akron *Beacon*, will manage the *Dispatch* at Columbus. Editor Wright also severed his connection with the *Beacon*. He is succeeded by William B. Baldwin.

Akron Typographical Union elected the following officers March 3: George Hanlon, president; Mont Beckwith, vice-president; David Fergusson, financial secretary; Herbert S. Fudge, recording secretary; William O'Brien, sergeant-at-arms; executive committee, Grover Repp, Arthur Purdy, Joseph J. Reynolds, James Colburn, and James J. Buck; auditing committee, Fred Beckwith, Frank Smith, and J. W. Harter.

President George Hanlon will represent No. 182 at the convention of the State Printing Crafts Union, to be held in Springfield, Ohio, the second Tuesday in May.

George G. Welton, for several years connected with the Akron Engraving Company, severed his connection with that firm and purchased the Economy Printing Company.

Within the last week, it is reported, the Werner Printing Company has made contracts for $1,000,000 worth of work, to be finished in four years. DAVID FERGUSSON.

MAGNA CHARTA BOND ADS.

To the Editor: ST. LOUIS, Mo., March 11, 1896.

I read with some interest the communications regarding the Magna Charta ad. competition in your March issue. The letter from Ben Ed Doane interested me especially. I am somewhat in a quandary as to the spirit in which he wrote the last three lines of his communication. It may be either a friendly question or a "roast" (as some readers I have met have viewed it). For his benefit I will say that "Contributor" *was* N. J. Werner, and that he made no "kick in the dark." His letter of suggestion was not sent for publication, and a *nom de plume* not being necessary, it was signed by his own name. It seems the editor cared to publish it, and not having time enough, I suppose, to secure permission to use Mr. Werner's name, thought it all right to sign "Contributor" to it. If Mr. Doane will read that letter again he will see that he has but little excuse for his use of the word "kick." It is very true that I had a typefoundry at my disposal; yet "there were others." Since typefoundry people were not barred from competing, I took advantage of the opportunity to display two late designs produced by the Inland Typefoundry, these being the "Inland" and "Cosmopolitan" series, both of which I considered good faces for the purposes of this ad. My candid opinion, however, is that neither myself nor other "artists" connected with foundries or supply houses should have been permitted to compete, since the odds are so largely in our favor, and since our productions are sent in, not so much for the purpose of catching a prize as for advertising certain type faces or printers' machinery. Yet I can hardly blame the Riverside Paper Company for wanting to get the best that could be offered. They could not reasonably be asked to be "fair" enough to exclude those who had extra facilities. A fair competition is only possible under disinterested auspices. That a number of the competitors had quite limited facilities is much in evidence, and it passes my comprehension why the majority of these saw fit to send in their productions.

I agree with those of your contributors who hold that cuts should not have been allowed. Photo-engraving artists could have turned out a much better cut than was used on the first-prize ad.

Mr. Thayer, one of the judges, advises "Ivanhoe" that "a study of the winning designs will be of help to him." I did this before the advice was given, but can't say that it helped me in trying to guess why my offerings won no prize. I would rather advise that, before going into another competition, you would better study the judges, and find out their individual likings, if that is possible, and then attack the points wherein they agree the most. Even this would have been difficult in the present case, since the judges varied so much in their views. From a study of their ideas, I will say that Mr. John A. Thayer has the best taste of the four, and I place him in nomination for deciding judge in the next competition.

As a general rule there is too much ornamentation in these ads. In a large number the rules and ornaments not only overshadow but kill the effect of the type. Instead of aiming at simple and artistic effects, many gave themselves great pains to get up intricate border and rule work. In many cases the type lines were broken up too much, thus detracting from the force of the statements the advertiser wished to make.

However, from the matter at hand I have selected the following, which, in my judgment, should have had the prizes: First, page 152; second, page 13; third, page 83; fourth, page 141; fifth, page 31; sixth, page 9; consolation—highest first: pages 12, 105, 45, 117, 23, 11, 10, 25, 39, 79. This is leaving those on pages 62 and 63 out of consideration.

I still think the suggestion I made above the signature of "Contributor" to be a very good one, and so it seems do others. Suppose we all acted on the editor's amendment of it, and each of us sent in a communication of the length of this? We would swamp him. And yet this is as short as I could possibly make it. N. J. WERNER.

PRINTING OFFICE ARRANGEMENT.

To the Editor: NEW YORK, February 22, 1896.

I was very much pleased by the letter from M. H. Novotny, of Argyle, Minnesota, in THE INLAND PRINTER of this month. He asked for suggestions for arranging the furnishings of his printery in a 15-by-22-foot room. His is the first case on record (to my knowledge) wherein an employing printer gave any evidence that he had the thought that the arranging of his material was of more than trivial consequence, or that some other person might have ideas worthy of adoption. As a rule, they give little, if any, judgment to selecting suitable furnishings for the smallest room necessary for the work to be done. They generally prefer to

spread out over three to six times as much floor area as is necessary, with little consideration for needful use of natural light and the wasteful use of artificial light; and the unnecessary paying of hundreds of dollars yearly for rent and to "sprinting" and go-as-you-please compositors is not apparent to them — because the "good (?) old" customs of antiquated "print shops" stand between them and the exercising of economy and the undeveloped profits in these important details.

I trust that Mr. Novotny will receive a plan which will please and enable him to derive from his plant and two hands the pecuniary reward due the printerman who has the moral courage to attempt to modernize the conventionalisms of four-hundred-year-old composing-room tactics. (How ridiculous many traditional customs are found to be when we begin to apply common sense to them.) I think he would have encouraged planners had he given a few more details; distances between walls and windows and doors; stairs come up or go up, their width and tread; size of stove; which "make" of eighth-medium press; floor room and overhang of army press; kind of work done and proportions; sizes of stands; dimensions of windows, and height from floor.

I am especially interested in Mr. N.'s call, because he is one of those who are awaking to the fact that our composing rooms need and are worthy of much improvement; and because I have had some success in improving and arranging composing-room furnishings (and much of it, too, cumbersome, old-fashioned stuff, which, when in comparison with the improved pieces, reveals its waste of room) within an 18-by-20-foot area, so as to comfortably work from twelve to fifteen hands; and, by introduction of more improved pieces, at least twenty-five hands could be worked more profitably than the same number can be in most composing rooms three or four times the area. And this is but a hint of what can be accomplished for many a printery "in our midst," if their proprietors *want* to modernize them, to increase their earnings.

As perhaps you may wish to know what besides employes — hands (most limited use of feet) — we have in the 18 by 20 feet, I give a list:

Cabinets nine, 17½ by 23½ inches; each with twenty two-third and two half-size cases; in three rows, from windows; each row with camelets on top for holding either four full-size or six two-third "Economy" cases.

Cabinet, 17 by 18½ inches; with twenty half-size "Economy" cases; with a camelet on top for a tray and a case.

Cabinet, 10 by 17 inches; with twenty-five quarter-size "Economy" cases; in the space between two old-fashioned double stands caused by overhang of "cap" cases.

Old-fashioned double stands (three), 26 by 59 inches; each with racks for two-third and full-size cases, trays and type boards.

Imposing stone, 32½ by 51½ inches; with drawer, shelves and type-boards beneath.

Bank, 17 inches by 9 feet 7 inches; with two racks for two-third and two for full-size cases.

Table, 2 feet 11 inches by 4 feet 3 inches; with bins (9 by 29 by 23 inches), for labor-saving wood furniture on top, and a drawer and boards for wood type beneath.

Double case rack, 17 inches by 5 feet 8 inches; for sixty full-size cases.

Rack, 16½ by 21 inches, for thirty-four double galleys; with cabinet of fifteen drawers, for cuts, etc., on top. Steam radiator, 8 by 36 inches.

Racks for sticks, leads, reglets and galleys, and shelves for leaders and sorts, etc., at convenient places on the walls.

The foregoing incloses, besides innumerable et ceteras, 320 fonts of job type and about 3,000 pounds of twenty kinds of body type — all in 345 cases.

The room is well lighted by daylight through three 32-by-58-inch windows at one 20-foot side of the room, and two skylights at the other side; or by twelve gas jets — two to each row of cabinets, at which four, or even six, compositors can work from cases supported by copy-holding camelets on tops of cabinets, and four to two of the double stands — a light for each compositor. The other (two) jets are over stone and table. Alleys (or floor room between walls and rows of cabinets) are 3 feet, 5 feet 10 inches, 4 feet 2 inches, and 3 feet. With four compositors at each row there would be twelve of them working within an area of 6 by 20 feet. Indeed, on a "rush," six compositors could work at each row (two gas jets), with the "Economy" cases — making eighteen. A row of "Compact" stands could be put in, to accommodate three more compositors, and we could then have twenty-one hands work within the 6 by 20 feet. That would certainly satisfy the most exacting "condenser."

I want to find the composing room which equals, or even approaches, ours as to profitable compactness and conveniences, which are due to the cases — case and copyholders ("camelets" I call them) and cabinets which we have adopted — for a large part of our floor space is yet covered by old-fashioned stands and racks. So there is room for more economizing improvements. But, as it is, I claim it to be the only job-composing room in these United States wherein there has been made the first of the many rational radical changes needed to meet present-day demands and condition of the typographic business.

Perhaps I will get up a diagram for doubting Thomases, if a number desire it, or they can "come and see."

Yours, for modernizing composing rooms,

75 Fulton street, New York. W. N. Clapp.

A REPLY TO MR. WILSON.

To the Editor: Chicago, Ill., March 16, 1896.

In your February number is shown an invoice of an "up-to-date" job office to cost $750, list prices, by Ed E. Wilson. I cannot agree with Mr. Wilson, or with W. O. Graham (per March number), that this is an "up-to-date" outfit. Will either of the above gentlemen explain to your readers how they are going to justify their job type above 12-point, as no provision is made for spaces and quads above that size, presuming they get 6, 8, 10 and 12 point spaces and quads with their body type? On looking more carefully over the estimate I see I should not have been so rash as to ask this question, for I see an "ink cabinet for twelve rollers" (just think of it — for one 10 by 15 press), a "lead cutter," some "strip furniture and reglet," "strip leads and slugs," "saw and miter," and last but by no means least a "shooting stick," nice accessories for an "up-to-date" office, but I have no doubt with this combination they might be able to manufacture enough spaces and quads to suit their requirements. All these articles were, no doubt, very useful in their day, but you must remember we are living in a progressive age, and when you commence to speak of an "up-to-date" job office, why do you not have "up-to-date" material and not bring these antediluvian articles forward at this late day. The suggestion offered by Mr. Graham, for a smaller press, is good, provided you insist on having a Gordon. For a small office where the proprietor, or his devil, has to furnish the power until the business grows, I would advise, as per attached invoice, a No. 14 (9 by 14) Pearl; it is a very light-running press, easily handled and has an earning capacity of from twenty-five to fifty per cent above a Gordon for amount of power exerted, requiring only four treads against six of the other make for an impression. The lead cutter I have discarded, as all my rules, leads, slugs, etc., are on a labor-saving system. There is nothing so annoying to a compositor as to go to the lead case for a certain length lead, only to find them shaved down to meet the requirements of some other job. With the lead cutter out of reach, and 1 and 3 point leads cut as per estimate, there will be no need of having your compositors working for the typefounder.

A careful perusal of the specimen sheets issued by typefounders and manufacturers of printers' material during the past two or three years discloses a great improvement in labor-saving devices, and any printer making up an outfit should take every advantage of them. In these days of

keen competition and blindfold estimate and price making you cannot afford to work with old material, especially type which requires cardboard justification. I append what I would consider more of an "up-to-date" outfit than that shown by Mr. Wilson. His outfit is good as far as it goes, but he has not, apparently, been keeping up to the times by watching your pages for new and improved type, I mean the standard line which has been placed on the market by the Inland Typefoundry of St. Louis, Crescent Typefoundry of Chicago, and a few others. Those who have had an opportunity to work with or examine this system thoroughly do not hesitate to sound its praises; as one printer remarked to the writer, "I consider the standard line as far ahead of the point system as that was above the old bastard sizes." It is the point system applied to type in every possible form, body, face and width; no matter which way you turn a letter you will find it to be a multiple of a point. In making up the outfit I have aimed to have everything on a labor-saving basis, as will be noticed by the following:

1 No. 14, 9 by 14 Pearl press.
1 22½-inch Advance paper cutter.
2 job stands—12 full, 12 two-third cases each.
24 two-third job cases, 16 job cases, 3 triple cases.
4 pairs news cases.
1 Boston rule case.
1 border case.
2 labor-saving slug cases.
1 space and quad case.
1 metal furniture case.
½ case labor-saving wood furniture.
1 30 by 36 by 2 imposing stone and table.
1 benzine can (Poole's).
1 " " gallon size.
1 " brush.
1 6-inch Standard job stick (Golding).
1 10-inch " " " "
1 15-inch " " " "
1 double column brass-lined galley.
1 job 9 by 14.
1 job 12 by 18.
1 dozen gauge pins.
Inks, about $8 worth.
1 25-pound font labor-saving metal furniture.
1 50-pound " " " 6-point slugs.
1 50-pound " " " 2-point leads.
1 mallet.
1 planer.
1 proof planer.
1 dozen Hempel's quoins and key.
25 pounds 6-point Old Style, No. 9 (Inland).
50 pounds 8-point " " "
50 pounds 10-point " " "
50 pounds 12-point " " "
1 font each, 6, 8, 10 and 12 point Old Style Italic, No. 9.
1 " " Lining Gothic No. 1, 1, 2, 3 (6-point), 6, 8, 10, 12, 18, 24, 36 and 42 point.
1 font each, Condensed Gothic Nos. 1, 6, 8, 10, 12, 18, 24, 36 and 42 point.
1 " " Tudor Black, 6, 8, 10, 12, 24 and 30 point.
1 " " Woodward, 6, 8, 10, 12, 18, 24, 36, 48 and 60 point.
1 " " Cosmopolitan, 10, 12, 18, 30 and 48 point.
1 " " Old Style Extended, 6, 8, 12, 24 and 36 point.
1 " " Title Gothic Slope Nos. 61, 62, 63, 64.
1 " " Plate Script, 14, 18 and 24 point (B. B. & S.)
1 " Morris Old Style, 12 point, extra lower case (Crescent).
5 pounds each, 6, 8, 10, 12 and 18 point spaces and quads.
3 " " 14, 24, 30, 36 and 48 point spaces and quads.
1 " " 60-point spaces and quads.
5 " " 6, 8, 10 and 12 point leaders.
5 " labor-saving brass rule No. 27, 2-point.
5 " " " " No. 111, 2-point.
1 font each, 6-point borders Nos. 601, 603 and 648.
1 " " 12-point " Nos. 1203, 1250, 1227.
1 " " 18-point " No. 1828.
1 " " 24-point " No. 2427.
1 " art ornaments Nos. 6, 22, 18.
3 pounds 1-point brass leads, cut to measure from 1 to 10 ems, graduated by ens, 12-point.
5 pounds 3-point leads, cut to measure, from 1 to 10 ems, graduated by ens, 12-point.

I hope the above will prove instructive to some printer about to embark in business for himself. At some future time, with the editor's permission, I will say a few words on a larger office. THE CRITIC.

FROM CLEVELAND, OHIO.

To the Editor: CLEVELAND, Ohio, March 7, 1896.

The "Artemus Ward Club" is the name of a new organization in Cleveland. Its membership is strictly limited to workers in the newspaper profession. For many years the need of a good press club has been felt. Three or four organizations have been started, but have all died a-bornin' or at the most when very young. The present venture admits active and ex workers in the editorial or business departments of any reputable publication in Cuyahoga county. It now has about two hundred members. Within the month it will move into its quarters, occupying the whole third floor of the Ball building, at Superior and Seneca streets.

The club is named in honor of the most widely known newspaper man that Cleveland ever produced. The officers are as follows: E. C. Botten, president; E. W. Doty, vice-president; W. B. Colver, secretary; George Smart, treasurer. Directors—E. C. Botten, F. E. Dellenbaugh, John F. Macauley, George Smart, E. W. Doty, Edward S. Wright, C. L. Lancaster, L. E. Holden, Robert P. Porter.

The *Recorder*, while not yet a year old, has just put in the second perfecting press. This last is a Hoe's latest, with a capacity of 24,000 four-page papers per hour—the present size—or half that number of eight-page papers. In connection with this press a complete stereotyping outfit was also added. This paper has a modern newspaper plant, Mergenthaler machines included. In connection with these machines, it is claimed that the *Recorder* has the fastest team of four operators in the city. In eight hours, night work, they have set from 185,000 to 200,000 ems, and could do this right along if they had the copy.

On the evening of March 2, Cleveland Typographical Union, No. 53, elected the following officers for the ensuing year: President, Charles E. Bowman; vice-president, John F. McKee; secretary, A. W. Thomson; recording secretary, H. V. Hickey; treasurer, A. T. Proctor. Executive committee—J. J. Bennett, Charles Melbourne, Max S. Hayes. Central Labor Union delegates—Max S. Hayes, A. W. Thomson, Robert Dalgleish, Charles Scott, Thomas Brown. Representatives Allied Printing Trades Council—George Wilson, W. T. Steffin, Frank A. Smith. Doorkeeper, James McGue; sergeant-at-arms, Robert Duncan.

Charles E. Bowman, president of Cleveland Typographical Union, No. 53, was born in St. Louis, August 26, 1857, and has held office in various unions throughout this country. In 1881 he was elected secretary of No. 53, and afterward removing to Syracuse, New York, he was in 1887 elected secretary of No. 55, in that city. He returned to Cleveland in 1889, where he has resided since, being at all times an active worker for unionism. In 1893 he was sent to the International Typographical Union convention in Chicago, and was a credit to the union he represented.

His reëlection, on March 2, for a third consecutive term as president of No. 53, proves that his administration has given satisfaction, as he is the first member of that union to be honored with a third term. Some important concessions have been secured during his incumbency of the office, and others are in a promising condition. He has the good will of the employing printers, including even those who will not unionize their offices. Socially he is highly respected by all his friends, and they are not a few. He is a member of several secret societies, in all of which he ranks at the top. No. 53 will continue to prosper with Mr. Bowman at the helm.

Sunday morning, March 1, the *Press* chapel suffered the loss of one of its members, in the death of William Bell. He had been ill but two weeks, the first of which it was thought he had only a severe cold. On his becoming worse he was taken to St. Alexis hospital, but sank rapidly, typhoid pneumonia developing, and he soon passed away.



W. W. DENSLOW.

From crayon drawing by Frank Holme, Chicago.

"Billy" was well known as an amateur sprinter, probably the best in northern Ohio. He was a Rogers operator on the *World* at the time of the fire, a year ago, since when he has been at the *Press*. In a tribute to his memory the *Recorder* heads the article: "Genial 'Billy' Bell Dead.—Acrobat, Sprinter, Ball Player and Whole-Souled Fellow," and the last attribute stated exactly what he was. The funeral took place Tuesday afternoon, March 3. The pall-bearers were Messrs. John Mills, of the *Plain Dealer;* W. A. Dickerson, of the *World;* E. H. Hiatt and William Englefried, of the *Press;* and Mr. Bell's two brothers Charles and Robert. A. N. C.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, February 1, 1896.

There is little to chronicle regarding trade except the fact of continued dullness. Indeed, judging from the reports of the unions, it would appear as if a large surplus of unemployed were likely in future to be the normal condition of the printing trade. The Scottish Typographical Association has again, this year, been forced to increase the subscription to the out-of-work fund, each member now paying to that fund 3d. a week, but whether this will provide a credit instead of a debit balance at the end of the year is regarded by some as even yet doubtful.



A JOKE ON THE "DEVIL."

The place of the defunct Glasgow *Echo* has been taken by a new departure in Scottish journalism. The *Daily Record*, a half-penny morning paper, made its bow a month or so ago, and, I understand, is doing very well. It is a bold experiment to try and publish an eight-page morning newspaper of fifty-six columns at the price, and if the promoters are not successful I will only say that they deserve to be so.

One of our large printing offices reaches its centenary this year—the well-known house of Messrs. Ballantyne, Hanson & Co. The unfortunate connection of Sir Walter Scott with this house and that of Constable's, in this city, is matter of history. At present the Ballantyne Press in its Edinburgh house has one of the best-equipped offices out of London, and it has acquired a reputation for high quality of printing which is world-renowned.

Mr. John Templeton has again been elected, by a large majority, secretary of the Scottish Typographical Association. Mr. Templeton's opponent on this occasion was Mr. Robert Johnstone, a former secretary of the Association, and recently secretary of the Glasgow Echo Newspaper Company.

I am sorry to say that the London Society of Compositors is at present in troubled waters, and that the outlook is very serious. The cause of this is proposed changes on the part of the employers in the scale for machine composition. Composing machines are now very extensively used in the London newspapers, and they have been worked for the past two years and more on what has been regarded by both sides as only a temporary arrangement. Negotiations have been going on for some time for the object of fixing a permanent scale, and the associated employers have made proposals, by way of reduction, which the compositors declare to be unfair and which they cannot possibly accept. At a very large meeting held a week ago, the news branch of the London Society almost unanimously refused to entertain the proposals made by the employers, and at the same time agreed to increase their subscriptions to the society from 1s. to 2s. 6d. per week. While this looks ominous, I trust that things may yet be smoothly adjusted. I am hopeful they may, for the London Society of Compositors is recognized as one of the most intelligent and powerful unions in the United Kingdom.

Mr. W. T. Stead, of the *Review of Reviews*, whose "Penny Poets" have been a great success (over three million copies having been sold in six months), has, like Alexander, been looking for new worlds to conquer. He has projected a series of abridged novels for one penny, and the issue got a good set-off by a boiled-down edition of Mr. Rider Haggard's "She," at the beginning of the year. This was followed by "Monte Christo," and the series is to be issued weekly. In his introductory preface, Mr. Stead says that "This is the day of the abridger." To which I would say, that depends on what is abridged. To try to crush Scott's "Ivanhoe," Hawthorne's "Scarlet Letter," Thackeray's "Vanity Fair," Reade's "Never Too Late to Mend," Charlotte Bronte's *magnum opus* "Jane Eyre," etc., into between sixty and seventy crown octavo pages, seems presumptuous and unnecessary. About a dozen or so years ago Miss Braddon, the novelist, took it into her head to issue an abridged edition of the "Waverly Novels." It didn't take then, and I am not sure if it was ever finished. Those are not the kind of books we need abridged, and I am glad to say that Sir George Newnes seems to think so, for he, too, is issuing a penny series of "unabridged" books, beginning with Goldsmith's "Vicar of Wakefield." I confess I have little sympathy with this apotheosis of cheapness, though between it and Mr. Ruskin's denunciations of what he calls "The plague of cheap literature," there is a wide chasm. "In my island of Barataria" (says he in "A Joy Forever"), "when I get it well into order, I assure you no book shall be sold for less than a pound sterling; if it can be published cheaper than that, the surplus shall go into my treasury, and save my subjects taxation in other directions; only people really poor, who cannot pay the pound, shall be supplied with the books they want for nothing, in a certain limited quantity." A debate between Mr. Ruskin and Mr. Stead on this subject would be an interesting interlude.

G. F. S.

SOME THINGS ABOUT A COMPOSING ROOM.*

BY JOHN R. BERTSCH.

IF there is one place above another where should operate the maxim, "a place for everything and everything in its place," it is the composing room, and the composing room of a job printery especially.

"Time is money," it is said, but the manner in which many composing rooms are arranged and conducted would lead one to think that those who have them in charge do not know what the above quotation means or else think it does not apply to them.



"THE DEVIL."

In how many composing rooms do we find "a place for everything and everything in its place?" But, on the contrary, how many there are where the rule seems to be the place for everything is where the last one using it finds it most convenient to leave it.

In arranging a composing room, the first consideration should be so to place all the accessories that all who are required to use them can do so with the least loss of time and with the least inconvenience to themselves and their fellow-workmen.

No definite rules can be laid down, of course, as everyone attempting to arrange a composing room will be forced by circumstances, such as shape and size of room, kind and quantity of material, etc., to modify them to suit their

*NOTE.—Paper read before the Printers' Technical Club, No. 1, of Rockford, Illinois.

particular case. But there are some general rules which might be observed with profit.

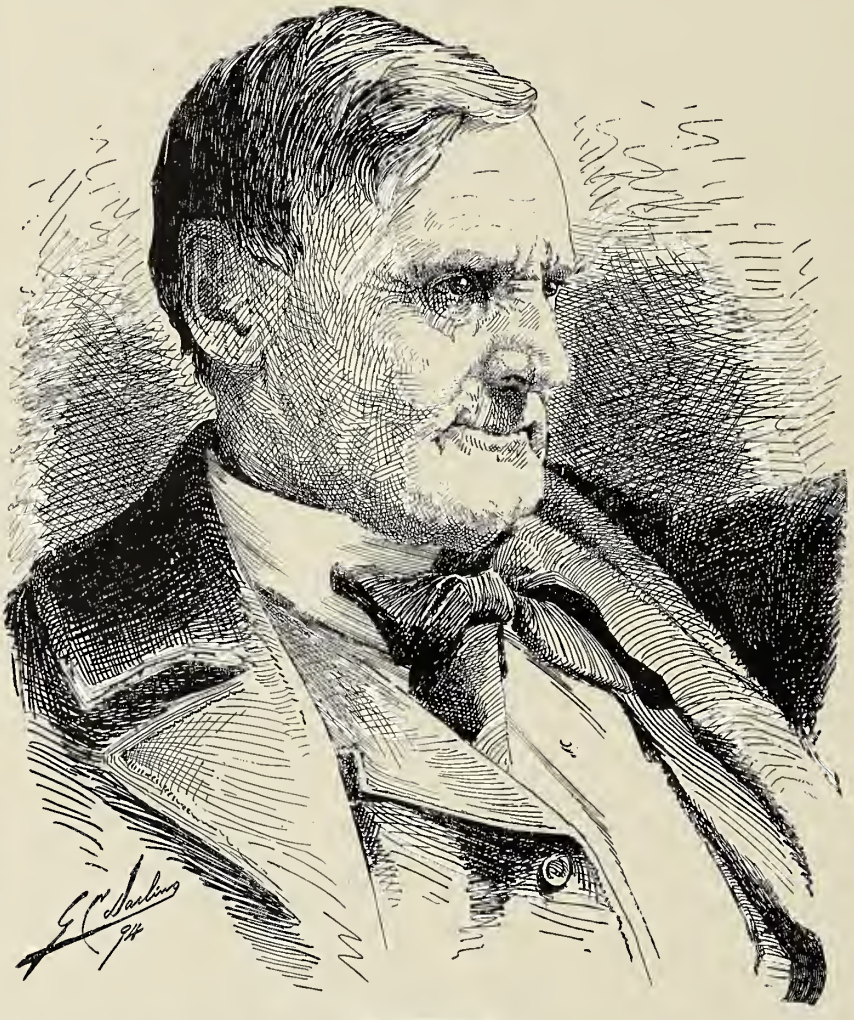
Endeavor to have the best—that is, the best for your purpose. There are so many excellent accessories to a first-class composing room manufactured today that it is no difficult matter to obtain just what you require, and it is generally cheaper in the end to get what you need than to try and do without it.

Have as few places as possible for dirt to accumulate—therefore stone-frames, stands, racks and tables should be of such shape as to give the "devil" no opportunity to make them a convenient place under which to sweep the débris. The space under the stones should be inclosed, either with drawers or shelves with doors, to not lower than within one foot of the floor. Have cabinets for the cases, as they will keep the type free from dust and dirt, which is impossible with cases in open stands. Have all cases for display letters of one size and shape, that is, italic cases. The smaller cases with the capitals arranged at the top are only a source of annoyance, and occupy as much room without being as convenient.

The stands on which compositors work should not be made to do duty as case rack, as the time lost by standing aside to let another compositor get a line of type out of one of the cases in his frame is not compensated for by the saving of the price of a cabinet in which to keep the cases.

Type and its arrangement. Here is where nearly all printers make the mistake of being "penny wise and pound foolish." It is the common experience of all who have worked in more than one printery, that the majority of them are supplied, not with too few faces of type, but with too few types in the fonts. How often it is the case that where a job requiring more than twenty of one certain letter in the alphabet is in hand it practically takes three times as long to set it as it would if the fonts were fewer and larger, as the time spent in looking for a font suitable for the job with enough of the required letter is often treble the time it should have taken to set it under favorable circumstances. In buying type, select such faces and styles as will give the best service on the kind of work you expect to do, and not those which may strike your fancy—for remember it is not yourself you are trying to please, but your customers. I contend that the printer will be able to do better and more satisfactory work with from ten to fifteen different fonts of well selected display letters, each font containing a large amount of types, than with fifty or more of the ordinary size put up by the typefounders. In buying type, make it your rule: less variety of faces, but not lack of quantity.

Another thing which is a source of loss is the habit of keeping on hand type which is out of style or has become so badly worn that it is seldom used. I have seen printeries in which there were hundreds of pounds of type which was not used from one year's end to another, but simply allowed to accumulate dust and occupy valuable space, with the vague chance that there may come a time when there will be a call for it. It is just so much money tied up, which, if turned into new styles of type, would prove a source of pleasure to your customers and of profit to yourself. Once a year, at least, go through your case of type and dump out the oldest styles and most worn fonts, and by adding a little cash you can put in their place the latest productions of the artist in type designs.



JOE JEFFERSON.

Specimen of ordinary newspaper-work portrait, by the chalk-plate process. Courtesy Hoke Engraving Plate Company, St. Louis, Missouri.

Arrange type according to size; that is, put all the nonpareils one above another, and so with all the sizes. In this way you can have all the sizes arranged perpendicularly and the series horizontally. Have every case numbered, with the name and size of type on the front of the case. Then have a chart hung in a convenient place, on which are the number of, kind, and size, and a line set in the kind of type in each case. Such an arrangement will be a time-saver, as a compositor who is not familiar with the location and styles of the types in the office can select, on the chart, the line or lines he thinks he would use, and by referring to the number he can readily find the case containing the style he wishes to use. This would be especially valuable in an office where there are frequent changes of compositors, as it obviates the necessity of the "new man" continually asking, "Where can I find this line?" etc.

Have a cabinet, or shelves, marked in alphabetical order, in which to keep cuts which are left in care of the printer by the patron. Have also an indexed blank book, or books, in which paste a proof of all cuts in the office in alphabetical order. Cuts placed thus are easily accessible, and the indexed blank book will prove to be a good record of the whereabouts of the cut when it leaves your office, as a note can be made on the page where the proof of such cut is, of

who took the cut, date, etc. Small forms, when brought from the pressroom, should not be thrust between some uprights under the stone, as the faces of the types, especially the lighter ones, are liable to be injured by coming in contact with such uprights. But they should be placed on an inclined shelf, which can be constructed convenient to the make-up stone.

Do I hear someone say, "Your ideas might be all right if a new plant was to be fitted up, but they cannot be applied to an old office"? Can't they? Why not? Just think whether the printery with which you are connected would not be vastly improved in convenience and quality of work if they would approximate to the rules here suggested.

Whatever you think or do along this line, remember that in this age of the world there is room only for the best, and the printer who has the foresight to adopt the best methods for doing the best work will get the best price, and will be the fellow who feels the best.

A COMEDY OF ERRORS.*

"NO," replies the First Head-Reader in answer to an inquiry from the anxious Assistant Head-Foreman, who is followed by the ex-Foreman and the great and very impressive Pooh-Bah, "the 1548 edition cannot be found. You will have to wait the return of our Third Assistant Head-Reader, who is expected daily from London."

Pooh-Bah proceeds to explain, meanwhile fingering his charges and proofs as though about to take aim and fire: "We find the title of 'Story of Forty Thieves' in our 'Journal of Current Literature' given without the article, as it is also in Heavyhead's edition of the 'Arabian Nights.' Now, Mr. Paintermann, who drew the illustrations for our edition de luxe, writes to us from Baghdad, whither he has gone to verify some of the details of his drawings, that you have ruined the work, and demands an explanation of the hideous title you have given one of the most popular of these 'Entertainments.' He contends that 'The' Story of the Forty Thieves is barbarous and iconoclastic, and I fear his indignation is justifiable. If we had the 1548 edition of these noble traditions, we might find some justification for so evident an inaccuracy, though I cannot believe it will differ from other reliable and highly tested authorities. When your 'Arabian Nights' Reader returns, you will please have him send this edition to me; meanwhile I shall consult other authorities in reference to this matter."

The First Head-Reader, with the awful dread of centuries of condemnation making him weak and apologetic, loses his nerve. Alas! he all but apologizes, and seeks to excuse one blunder — nay, crime — by committing another. His absent "Arabian Nights" Reader's penchant for uniformity offers itself as an escape from a strait so dire, and he eagerly seeks to belittle his fault by attributing so great a lapse to this weakness of his otherwise able assistant. Falteringly he explains that it was made to read "The" Story of the Forty Thieves to secure uniformity — that is, to make the title harmonious in structure with the other titles of the venerated and venerable stories; for instance, with The Fisherman and the Genie, The History of Ganem, and others which he cites; and as he repeats title after title he constantly grows more and more abashed, knowing that a work of such character should not be treated in a manner so commonplace.

The First Head-Reader's timorous explanation is properly treated with the contempt which it deserves, and for several hours afterward he feels that suicide is justifiable. Other troubles vanish. Illness of loved ones seems unworthy a moment's uneasiness; debts to be paid lose their harrowing annoyance; even work becomes monotonous, and there appears to be a great, overpowering THE, which dances with fiendish delight before all human interests and emotions. If only the writer of those Eastern records had been living and could be reached, how quickly and how earnestly he would have been supplicated by this poor First Head-Reader to make that change in his copy which would have justified this otherwise great crime of the century. But escape was not there to be found. Could it be that the poor absent Third Assistant Head-Reader — he of the "Thousand and One Nights" record — might never return, and the 1548 edition never again be heard from? Happy thought! and how easily possible and probable it all seemed — copy lost, and condemnation forever deferred! It must be so. The ship in which he sailed would surely sink; the train he boarded would be wrecked; his sickness, followed by his death, would prevent this monumental error from becoming known and finding a place in the "World's Record of Strange and Unaccountable Happenings."

Through the Head-Foreman and the Assistant Head-Foreman, Pooh-Bah now inquires almost daily whether the missing authority has been received; and with each fresh reminder of "The" Forty Thieves and its indignant and revengeful illustrator, and, if possible, his still more vindictive agents, our poor First Head-Reader is racked and tortured anew. Feebler and more haggard he becomes, and with nerves tense to exhaustion he furtively watches the faces and listens to the comments of his competent but very uncharitable Second Head-Reader and his chummy but equally competent Annotator and General Index-Maker. But Hope still bears him on her bosom, and with the passing of each day her comforting influence more and more forbids his yielding to despair.

But Hope at last is driven from her throne. He of the "Arabian Nights" at length returns, bringing with him, without doubt, the proof of the poor First Head-Reader's complete undoing. It is too true. With all its imperfections removed, rebound, the 1548 edition is now available at the next demand of an implacable Nemesis.

But why should the agony be prolonged? The altogether reckless First Head-Reader, with courage born of desperation, determines to search the sacred pages for confirmation of the fears which have all but overcome him. With trembling fingers and uncertain vision the leaves of "story" and "history" are turned, and while passing each title and heading Hope battles with despair. It cannot be! — it must be! — it is! The poor, the happy First Head-Reader's head swims; his pulses throb; almost falling, he incoherently exclaims: "Forty Thieves be damned! 'The' Forty Thieves it must be — for here it is!"—*Ebenezer Tallcopy in the Lotus.*

*NOTE.—Founded on fact.

ULTIMA THULE.

The most northern paper published in the world is issued in Godthaab, the capital of Greenland, and is called "Säsestof," says the *Typographische Jahrbucher.* It is a semi-monthly, published for the natives by a Herrnhutter missionary named Möller, who fills the positions of editor, compositor, pressman, and newsboy. The first copies printed contained rude drawings, which would arouse the curiosity and stimulate the imagination. Later on followed letters, syllables, words, and at last complete sentences, which were put together to make short reports of daily occurrences. In this manner Möller literally taught the natives to read. Naturally they repose the greatest confidence in him, and consider him their apostle.

COULD NOT MISS A NUMBER.

I would not lose a number of THE INLAND PRINTER for ten times the subscription price. Find inclosed express money order for another year's subscription.—*E. P. Kimball, Keene, N. H.*

"THE SONG OF THE REDEEMED."

THE frontispiece of this issue is a half-tone reproduction, much reduced, of a painting by Mr. Albert R. Windust, characteristic in every sense of much of the work of this young artist. For one who has yet done but little in the world of art it would seem presumptuous to attempt so important and so grand a theme as that depicted, but no one will deny he has handled it in a way that shows his powers of conception and his abilities to execute by means of his brush idealistic scenes that would prove utterly impossible to many. His dream scene from "She," in THE INLAND PRINTER of November last, will be remembered for its weirdness and ghastly realism. In speaking of "The Song of the Redeemed," he said: "My chief aim was to produce sound, and I am indebted to Mr. William L. Tomlins' interpretation of Handel's composition for the idea." To better enable the reader to grasp the significance of the scene we give the lines referring more closely to the illustration:

> "And the number of them was ten thousand times ten thousand, and thousands of thousands, saying with a loud voice: Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing."
>
> * * * * * * * * * * * *
>
> "Blessing, and honor, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever."

Mr. Windust is a Chicagoan, a member of Chicago Typographical Union, No. 16, and in the employ of the Woman's Temperance Publishing Association, devoting his evenings and spare moments to his work at the Art Institute.

Written for THE INLAND PRINTER.

A FEW SUGGESTIONS AND EXAMPLES OF TYPE DISPLAY.

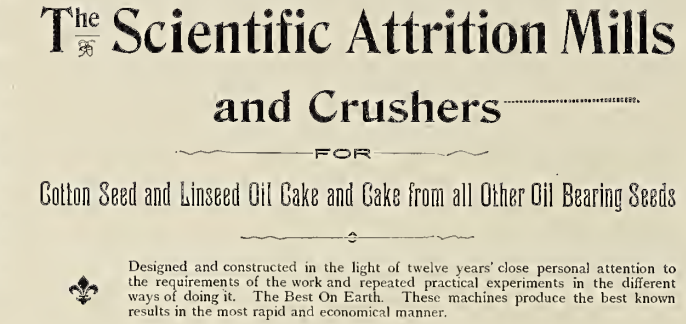
BY ED S. RALPH.

GOOD results cannot be accomplished in type display without first completely understanding the copy from which the job is to be "set." An excellent plan is to carefully and thoughtfully read the copy. Fix in the mind the important words or sentences intended to be "brought out" by the customer. Next, determine the style of letter which is to be used for the display. Should the selection be De Vinne, Old Style, St. John, or Gothic, do not vary the display by using three or four faces. Stick to one face, if possible. If it should become necessary to use more than one style type, see that all are in perfect harmony. Don't make a specimen sheet of any job.

The excuse offered by many compositors is, that a certain display line is so short that it compels them to use an extended type and another so long as to necessitate the use of extra condensed. Break up the display and let daylight through it. Should there be a strong or telling sentence or two, complete in themselves, isolate them from the balance of the body part and put them by themselves in some place in the job where they will stand out, but not in such a manner as to detract from the display. It is generally a safe rule to use light-face type for this purpose. Remember that leaded nonpareil is preferable to solid brevier. The writer is averse to the old "long-line-short-line" style of many compositors and the consequent use of several faces of type for display. For unimportant parts of a job use, if possible, light-face type that will at least bear leading, because it gives a light and pleasing effect. Use but few ornaments, unless the type face requires it, or it is a "black-and-white" effect in Jenson or similar type, and then see that they are in thorough harmony with the type used.

Pay particular attention to balance and finish. A simple ornament or two will often take away a harsh appearance, if properly placed, and many times aid in balancing. Avoid giving the appearance of a depression in the center, and arrange the display so that it will give a symmetrical, even effect.

Two specimens are shown herewith, together with the same matter in contrast, in order to be more forcible in illustrating the ideas given above. We will not point out



SPECIMEN OF AVERAGE COMPOSITION.

the differences, for the reason that it will not be as beneficial to the reader as it would be were he to analyze them himself. In looking over a job, do it carefully, and with deliberation, and see, if you were called upon to "set" the same job, if you could not make some improvement.

The great trouble in most young compositors is that they do too little thinking and devote much less time to study. Few realize what a help it would be to them to thoroughly



SPECIMEN OF ARTISTIC DISPLAY.

analyze all jobs that come under their notice. Don't do it with jealous or partial eyes, but with the single thought and purpose of improvement. Pick out the good points in them and store them away in your mind to be called into use at the proper time and then use them. Make a practice of taking things in by absorption and training the memory to be retentive.

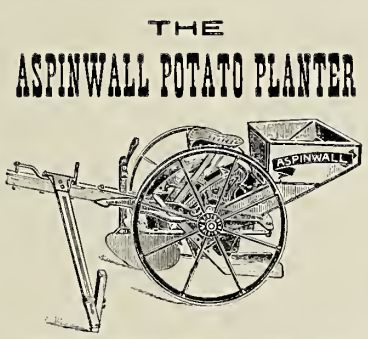
It would be an excellent idea for all, both old and young, to try and acquire habits of business. This, let it be understood, is, in part, the practice of not devoting more time to the composition than the price of the job justifies. It is not necessary, however, to turn out slipshod work, simply because it has been taken at a small margin of profit in cases of close competition. It is the duty of every man to his employer to give him all the aid in his power. Study will help you very much in this regard, because you learn to take ideas in by absorption and can call them into instant use when occasion requires. Be systematic and energetic. It is to your interest to make yourself valuable. Men of this character do not have to hunt jobs, neither are they obliged

to haggle over the pay. The time is rapidly approaching when the job printer must be an artist, and unless he is one in every sense applicable to the printing business, he will be relegated to the rear and forced to seek other employment. Learn to love your calling, for that is one of the stepping-stones to success. Strive to please your employer's customers, for that is another stepping-stone. Lastly, turn out artistic, finished work.

HOW RUBBER STAMPS ARE MADE.

A SUBSCRIBER writes to THE INLAND PRINTER asking for information in regard to the manufacture of rubber stamps. From the Chicago *Record* we clip the following article in that connection:

Rubber stamps do not make as much noise as typewriters, nor do they demand as much attention as telephones, but to the average business man they are fully as important. Less than a score of years ago a rubber stamp was regarded as a lazy man's friend. Today it is the busy man's faithful ally—the banker's third hand—and a necessity in every office. The manufacture of rubber stamps has risen to a prominent industry, and it is a trade which, thus far, has successfully resisted the tendency of the times to centralize and consolidate into large establishments. In that respect it resembles the job printing business, and the little shops in which rubber stamps are made are scattered all over the business centers of cities. The rubber-stamp man must keep close to the heart of commerce. His sign must swing where the passing merchant can see it plainly, for when a man wants a rubber stamp he wants it at once and wants it "bad."



SPECIMEN OF AVERAGE COMPOSITION.

On a rush order a rubber stamp can be turned out ready for work an hour after receipt of the "copy." Generally, however, the stamps are made in batches, so that a number of them can be forwarded and finished at the same time. The machinery and appliances used in making them are simple compared to those required in many lines of trade, and consist of a combination of a job printing office and a rubber works.

The major part of the time used in the process of making the article is taken up in the preparatory work, for but six minutes are required to produce the rubber stamp proper.

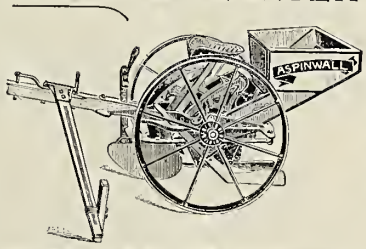
In the first place, the type, plain, ordinary type, such as is used in any printing office, must be "set up" according to the "copy" furnished by the man who orders the stamp. The typesetter composes the matter, arranging the type and design so that a proof taken with printer's ink is exactly like the impression that will be made by the finished stamp.

He groups a number of orders in one form so that a dozen or more can be executed at the same time. This form is a steel or iron frame provided with wedges and set-screws which lock the type firmly in place. The form is about eight inches wide and ten inches long.

When the compositor has completed his work he turns the form over to the workman who makes the mold in which the rubber stamp is cast, or, rather, "pressed." The mold is made of a composition of plaster of paris and French chalk, mixed up with a solution of dextrine, gum arabic, and water, and some coloring matter which gives a reddish-brown tint to the composition.

A large boxful of mixed plaster and chalk is kept on hand, and the workman, first passing the composition through a flour sifter into a mortar, adds the dextrine water and mixes the composition until it is about the consistency of putty.

Near the mortar is a smooth-faced iron plate, three-eighths of an inch thick, a foot long, and ten inches wide. On each side of the plate, which lies flat on a bench, is a strip of brass that extends along the plate on its edge. These brass strips are called "bearers." Their office is to provide a bearing for the "smoothing-iron," which is a brass straight-edge used by the workman to smooth out and knead the composition which is placed on the plate.



SPECIMEN OF ARTISTIC DISPLAY.

The workman takes a good-sized handful of the reddish mixture and works it over the plate with his hands until it is a thick sheet that covers the plate entirely. Then he works the smoothing-iron up and down over the composition until it presents a perfectly smooth surface, free from bubbles and lumps.

The form, with its locked-up type, is laid on the bed of an old-fashioned Washington hand press, commonly used in printing offices to take proofs. The form has pins sticking up from each corner, and the iron plate, with its sheet of composition, has holes in its four corners to correspond to these pins.

A sheet of thin pure rubber, called a "dam" and used by dentists, is first laid over the type, and then the composition is laid on the rubber.

When the lever of the press is pulled forward the composition is forced down upon, and into, the type through the thin rubber dam. This gives the first impression, which, of course, is not sharp and clear, for the rubber makes the type thicker.

The leaf of the press is then raised, and the plate, with its face of composition, is lifted from the type, the rubber sheet is removed and then the workman waits until the cement begins to harden.

He tests it with his finger, and when the composition is about the consistency of thick putty he gives it a second impression. The partly made mold is taken from the press again and permitted to grow harder before the third and last impression is taken.

Before each impression, after the first, the type is washed well with benzine. After the third impression the workman, with a knife having a crescent-shaped blade such as is used



HAILING THE FERRY.

From Painting by Ridgway Knight.

Copper half-tone by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.
Duplicates for sale.

by leather workers, goes over the surface of the mold, trimming down the elevations until the whole face is even.

All the dirt, bits of composition, and dust are blown from the mold with a pair of bellows, and then it is placed in the "vulcanizer" to heat and harden. This takes an hour, and when it is removed the soft, plastic composition is almost as hard as terra cotta and looks like that material.

The vulcanizer is a steam-heated press, which looks like an exaggerated letter-copying press, plus a cast-iron square steam boiler under the lower plate. Pressure is applied in two ways — first, by a central vertical screw worked with a hand wheel, and, second, by four bolts, one in each corner, which are screwed down with a wrench.

Steam is raised by gas under the boiler to a pressure of seventy pounds to the square inch. Of course no pressure is applied to the mold when it is drying in the press, for it is simply laid in and the steam is turned on.

The rubber of which the stamps are made comes to the maker in sheets, backed up with thin linen. It is in the form of the pure gum with the sulphur mechanically mixed in it. A square of this rubber is laid on the face of the mold, the rubber down, and a piece of tin or another piece of linen is laid on the rubber.

Then the mold with its rubber is placed in the vulcanizer, the upper platen is screwed down and then pressed down farther by the corner screws. The pressure forces the rubber into the mold, and as it is soft it fills up every mark and impression. Steam is turned on, and in six minutes the rubber is vulcanized and "set."

When the pressure is released the mold is laid on a table and the vulcanized rubber is peeled from it, and each stamp is cut out of the sheet with a pair of shears.

While the process of making the rubber stamp is going on a second workman prepares the wooden blocks on which the rubber is mounted when the stamps are made. The wood — red birch and cherry — comes in the form of strips, three-eighths of an inch thick and varying in width from five-eighths of an inch to three inches.

Before the type form is placed in the press an ink proof is taken, and from this proof the workman gets his measurements for each stamp. With a small circular saw driven by steam power the wood is cut to the different sizes, the holes are bored for the handles, and the handles are driven in.

The wood is finished with varnish, and a brass-headed tack is driven in one side of the block to mark the front. The rubber stamp is glued to the wooden block with a composition of gelatine and acetic acid, and when this is done the stamp is finished. The same glue is used to attach the rubber to the metal self-inking stamps.

The ink used for rubber stamps is made of glycerin and aniline color, with a little alcohol in it, and the ink pad is made of a piece of felt stuck to a block of wood and covered with cloth. Autographic signatures and designs which cannot be made by the compositor are made by an engraver or from electrotypes.

One of the largest rubber stamps ever made in Chicago was two and one-half feet long and one and one-half feet wide. It was not used as a stamp, but was mounted on a cylinder and used for printing paper bags.

FIELD'S LAUNDRY COLLECTION.— Whenever he left home, says *Current Literature*, Mr. Field almost always refused to carry valise or any linen with him, and when in need of such articles, when stopping with friends, he usually helped himself to anything he could find that would fit him. In this manner he soon gathered a fine collection of collars, cuffs, shirts, etc., bearing initials belonging, in many instances, to well-known and famous men. In his home Mr. Field had a big trunk filled with these little purloinings of his.

ITS ARRIVAL LOOKED FOR WITH INTEREST.

It is with much pleasure that I renew my subscription for THE INLAND PRINTER. "It is a thing of beauty and a joy forever," and I look forward to its arrival each month with pleasurable anticipations. I remember the efforts of the craft twenty-five years ago to elevate and perfect the art, and the old *Aldine*, how beautiful it seemed — the perfection of composition, engraving, and presswork; but how ancient they seem by the side of such art as is displayed in modern publications of the same sort! As a conscientious printer who loves his art, I thank you for what you have done to perfect it.—*J. E. Hinds, United States Printing Company, Brooklyn, New York.*

W. IRVING WAY.

THE Chicago *Post* in a recent issue gives a biographical sketch of Mr. W. Irving Way, one of the most accomplished bibliographers in the West and a contributor for some years to THE INLAND PRINTER. The *Post* says:

"W. Irving Way, of the publishing house of Way & Williams, Chicago, is known to collectors of rare books and fine bindings in both England and America, and is recognized by them as one of the best authorities upon all lines of bibliomania in this country. He also enjoys the distinction of being the first American publisher for whom William Morris, of the celebrated Kelmscott Press, London, has printed a book.



"Mr. Way was born in Trenton, Canada, February 24, 1853. He was graduated from the Upper Canada College, at Toronto, when twenty-one years of age, and from that time until 1889 he was continuously in the railway service, beginning as a clerk in the Grand Trunk office and working up to the position of private secretary to the president of the Atchison, Topeka & Santa Fé Railway, with headquarters at Topeka, Kansas.

"In 1890 he took up permanent residence in Chicago as the general western representative of the *Forum* magazine. Two years later he became the representative, doing business, under his own name, of an eastern publishing house which issued only limited editions of rare and costly books.

"His present publishing house was established in the spring of 1895, and its opening was preceded, on the part of Mr. Way, by a visit to London, where he was entertained by Andrew Lang and other writers and collectors of books.

"Mr. Way was made a member of the Grolier Club, of New York, during the first year of its existence and has all of its famous publications. He is one of the founders of the Caxton Club, of this city, of which he is librarian and chairman of its publication committee. He is also one of the founders, the secretary, treasurer and chairman of the publication committee of the Duodecimos, an exclusive club of book-lovers. In the literature of bibliomania and bookbinding Mr. Way is widely known through his contributions to the New York *Independent*, the *Bookman*, the *Dial* and THE INLAND PRINTER, and through an appreciation of Edward Fitzgerald in a rare edition of Fitzgerald's translation, 'The Rubaiyat of Omar Khayyam.' His private collection of 2,000 volumes is one of the most notable of its size in the United States and particularly rich in 'association books.' Mr. Way is believed to possess more of the original manuscripts and rare editions of the late Eugene Field than any person outside of the poet's family."

THE second annual ball given by Detroit Job Pressmen, Press Feeders' and Helpers' Union, No. 17, I. P. P. U., will be held on April 16.

GEORGE SPIEL.

THE accompanying sketches in half-tone and line work were reproduced from some drawings taken at random from the portfolio of Mr. George Spiel, an old Chicagoan, who has been away from the city for some time, but has recently returned. For the last eight or nine years he has been abroad studying art and attending to business matters in connection with art publications, during that time visiting all the important art centers of Europe. The reason the general public has not seen more of Mr. Spiel's creations is that he has been engaged upon special art works which have had but a limited circulation. His attention is principally given to high-priced, limited publications, the last of the works he had anything to do with being "Art and Architecture," the official art publication of the World's Columbian Exposition. One of these editions, limited to 100 copies, originally sold for $1,000 per copy, and is now valued at $2,250. This publication was issued by George Barrie, of Philadelphia. In 1892 Mr. Spiel visited all the capitals of Europe to gather the necessary material for the book in advance of the paintings being sent away by the respective governments to the exposition at Chicago. This enabled the publishers to be working upon the book without the difficulty that would necessarily have attended the work had it been looked after when the pictures were received here. Mr. Spiel's drawing is correct, his coloring good, and plates made from his work, either in line or half-tone, always show excellent results.



DECORATIVE HEADPIECE.

From wash drawing by George Spiel, Chicago.



THE MISSISSIPPI.

From wash drawing by George Spiel, Chicago.

Written for THE INLAND PRINTER.

REVIEW OF TYPE SPECIMENS.

BY R. COUPLAND HARDING.

AMONG new things, I note a lathe-work border in the fine bank-note engraving style, and a series of initials to correspond, by J. Manz & Co., Chicago. Fully recognizing their artistic merit and delicacy of execution, I have some doubt as to their practical value to the ordinary job printer. They are as far as the poles asunder from the decorative types now in fashion, and the problem would be, if either border or initials were used in a job, to make them harmonize with the rest. If they did not, the result would be as objectionable as a litho job with letterpress lines patched in.

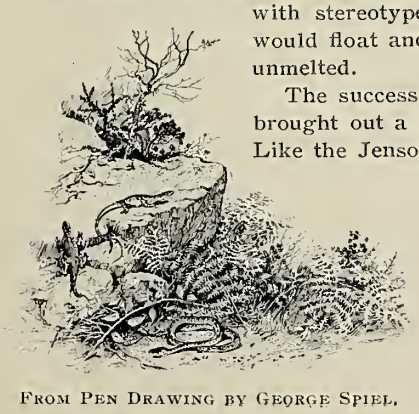
The two pages of specimens by the Indestructible Type Company, of Chicago, shown in your November issue, are interesting. The single font of roman (10-point) shows a sharp and clear-cut face. Its breadth of set unfits it for work in narrow measure. The 24-point titling shows a bold style of roman more in vogue formerly than at present, but which is thoroughly good. Apart from any special quality of the metal, durability is assured by the avoidance of delicate hair-lines. The face 03, on 12-point body, is a new and useful variation of the popular latin styles; face No. 2 is a solid ornamented sans, a noticeable feature being the sharp angles of some of the lower-case characters. The script is well-formed, but I



IN THE MARSHES.

From wash drawing by George Spiel, Chicago.

do not find one effect of the extra thickening at the foot a pleasing one. The borders are varied and attractive, and the error of undue elaboration is avoided. It is the statements and claims regarding the type metal, however, that I find most interesting. "While resembling ordinary type metal, both in handling and in appearance, it is of an entirely different composition, there being no article entering into its composition that is in the ordinary type metal. . . . . It is lighter than type metal, giving fifty-three per cent more characters to the pound." As for its toughness, it appears that a printer, if he feel inclined, may nail his temporary fittings together with his spare sorts, and find them none the worse when required for their legitimate purpose. While a little skeptical as to this latter quality, I cannot help regarding this new alloy with some interest. The specimens show that it gives as sharp a face as the antimony compound, and the lightness is an advantage. Those who lift heavy book and newspaper forms will appreciate a reduction in weight of one-third. I would like to see the types themselves, and to hear the report of those who have given them a fair trial. I have been wondering what the effect would be if some of these types got mixed up with stereotype metal. Probably they would float and have to be skimmed off unmelted.



From Pen Drawing by George Spiel.

The success of the Jenson series has brought out a rival face—the Mazarin. Like the Jenson, it has been suggested by the "golden type" of the Kelmscott Press. It is slightly heavier in face than the Jenson, the tail of the comma is smaller—almost invisible, and the hyphen is of a flourished form, sloping upward. Appropriate ornaments and initials are also shown. I have seen only a few of these, but the initials are handsome, and the borders have a richness of effect which is very pleasing.

The curiously named "Elandkay" series of the Dickinson foundry, in nine sizes, 6 to 18 point, is intermediate in heaviness of face between the Jagged and the Outing, and is also narrower in set. In general character it resembles these faces, and appears to be the work of the same designer. Two faces are cast on 18-point, three on 12-point, and four on 6-point; all lining at the foot.

The Crescent foundry shows a new script, the "Shepard," in five sizes, 18 to 48 point. It is a modernized form of the old engrossing styles, having the same sharp angles and broken curves, the down-strokes thickening at the foot of the letter.

The Tokyo-Tsukiji foundry, Japan, have sent me the first number of their specimen serial, dated October, 1895, and, like the examples in the Japanese trade organ, *Press and Paper*, it shows a curious blending of the familiar European or American designs with original Asiatic ornament. This is noticeable especially in combination 107. Of the fifteen characters, ten are unmistakably Japanese, representing flying storks with a background of foliage, and curious turtles with curling waves drawn as no European artist would represent them. The remaining five characters, supplying the boundary borders, are adapted from American originals. The design itself is not suitable



THE MODEL.

From wash drawing by George Spiel, Chicago.

for a running pattern—in fact I have not yet seen a Japanese design equal to the average European borders for continuous work. The principle of regular repetition is foreign to Japanese ideas of art, and naturally their first attempts at original designing on that system are not very successful. Border 106 is another of mixed origin. Characters 1 to 14 are of American design; the remaining eight (forming a two-color design of four characters) are wholly different in style. The design is a grotesque assemblage of frogs, toads, and indescribable figures, and its very oddity compels attention. I think it is the most successful Japanese combination that I have seen. In vignettes the Japanese excel. I note some good mortised borders; and a

series of nine circular tail-pieces are admirable. In four of these, vigorous bird-forms in silhouette are so treated as to occupy the allotted space with admirable decorative effect.

I have a roll of specimens from the Krebs foundry, Frankfurt, and see several novelties. I have already noted the Reklame-Kursiv, a heavy-faced script, originated by the house. It has now produced a "Lichte Reklame-Kursiv"—the same face, solid at foot, but with the upper half opened, after the manner of the well-known Ancient Gothic. The effect, when the two faces are worked in register, in two colors, is striking. Another two-color letter is the Lichte-Renaissance, a familiar face, known in America as Modern Antique. A series has been cut in delicate outline, corresponding with the solid face, available either for chromatic effects or for light work in one color. "Gloria" is the name of a new and beautifully cut script. It is shown in four sizes, 12, 16, 20, and 28 point, all but the larger having two sizes of lower-case to the same caps. From the size of the letters I conclude that the descenders are kerned. The two kinds of lower-case are shown in combination, the larger face being used for emphatic words. The script, which is of the old standard pattern, reflects more than ordinary credit on both designer and engraver. "Renata" is the well-chosen title of a modernized old style that I think will become popular. It is shown in two sizes, 8 and 10 point. In style it greatly resembles the Elzevir face, but is somewhat lighter. It is a pleasant face to read, having no inharmonious letters to distract the reader's attention. For books of poetry, or dainty circulars, programmes, or publishers' lists, it would be found to be an admirable body-letter.

Mr. William Morris will soon have to cast about for something new. The Patent Typefoundry, London (Shanks), shows a "Venetian Old Style" of the same character as the Jenson and Mazarin, now so popular in the United States. He may say, with Tennyson, now, that "all have got the seed," and with his ornaments so freely copied, there will be little to distinguish his work from that of his imitators. Messrs. Shanks show also a Gallic Old Style, much like the Elzevir faces, only a little wider in set, which I think will become popular. I am sorry that I have no specimens direct—the English foundries are a little remiss in this respect—and I see the lines I refer to in the advertisements in your excellent contemporary, the *Printing World*.

I have to thank Messrs. Barnhart Bros. & Spindler for No. 4 of the *Typefounder*, wherein I find the Mazarin, the Racine Circular, and the Lightface Era used as body letters. I do not greatly like the effect of the Mazarin for continued reading. My own experience is, that anything suggesting eccentricity in a body-letter draws the attention from the subject to the dress in which it is clothed. Some of the letters, and especially the points, are distracting in this way. At the same time, for circulars and art work generally, the type has a valuable place. The points in the Racine are too conspicuous—they stand out as in typewriter work. The uniform line of the Era makes it monotonous in a large page. In a paragraph of, say, twenty lines leaded, it looks well. This plan of setting out new faces as body styles in the specimen sheets is to be commended. It affords a view of the character in mass, such as sample lines can never give, and often places a font before the printer in quite a new light. Of this I find a good example on page 6,



PACIFIC OCEAN BEACH SCENE.
From wash drawing by George Spiel, Chicago.

where the curious Oliphant Script is so displayed. In its general effect, I find a quite unsuspected resemblance to the old historic Civilité faces, the first scripts ever cut. The resemblance is not in detail, and only appears in the mass. I gave no great thought to the Oliphant on its first appearance, but with this specimen before me I think it should take a premier place among the heavy-face scripts. The Wilkinson foundry has already given an excellent reproduction of the Civilité, under the name of Cursive, which is unsurpassed for antique work. Those who prefer a modernized style should buy the Oliphant. Stationers' Text, though a new face, reminds me strongly of an English letter by Miller & Richard — Black No. 2 — which has figured for many years in their specimen book. In most respects I prefer the older face — there is a certain scragginess about the new. It is in seven sizes, 6 to 24 point. Is "Menu" new? Like the sanserifs, letters of this class resemble each other so closely that it is not easy to detect an original face. Menu is what the English founders would call a light latin, and it is an excellent letter. Three faces lining on 6-point body, one on 8-point, one on 10-point, and two on 12-point. The full series would be a valuable acquisition. Plate Script is a beautiful letter of the formal style, suitable for the large class of customers who dislike eccentricity in their work. The Mazarin ornaments are at once fashionable and artistic. The initials are also in good taste. I think their effect would be much improved by a square ground in color, leaving the initial white. Where the foliage crosses the letter the tint should cross also. There seems rather too large a proportion of white in the background for single-color work, whereby the initial has not due prominence.

The Crescent foundry has some artistic designs among its new borders, some of which are supplied for two colors. The leaflet border numbered 8 is simple and pretty, and No. 10, in three sizes, somewhat Japanesque in style, is a bold design admirably adapted for antique printing, and possessing the advantage that it can be set in two ways, forming a broad or narrow band as desired.

Series 30-31 of the Inland ornaments, by the Inland foundry, are also choice little vignettes of high decorative value.

The Caslon foundry, London, shows the completion of its pretty series of condensed sans No. 6 with lower-case down to long primer. This is a very full and useful series. Additional sizes, pica and great primer, are also shown of a heavier face, No. 8. Kenilworth is a neat, ornamented letter, with initials in the style of Monogram Text. I cannot

Submarine
Temperance Society
KENILWORTH.

say certainly whether it is an original face, but it is a useful one and in excellent taste. Each size has an extra series of floriated caps on larger body. It is shown in four sizes, 12, 24, 30, and 42 point. The justification of the initial caps will be a drawback in actual use. An American founder would have kerned them at head and foot. I find that the slight disadvantage of kerns in such cases is more than counterbalanced by facility of composition, and, with proper care, breakages are very rare.

I am glad to see that at last copper hair spaces are in the market. It must be nearly ten years since I urged this very reform. Systematic set was then unknown, and large fonts had no spaces thinner than 4 point or 5 point. I advocated brass spaces of 1 point, 1½ point, 2 point, and 3 point for all large sizes; but my recommendations bore no fruit — at the time. I believe the copper spaces will meet with favor.



LITTLE BAREFOOT.

THE PEOPLE'S BIBLE HISTORY.

CONSIDERING the lives of many great men, their modes of thought and the foundation of their education, it is curious to note that the book to which they devoted the most attention in their earlier and later years was the Bible. As an example of terse and vigorous style literary critics, of whatever persuasion, point to it as a model, and among our latter-day writers there are confessedly many who, if they have not profited by its teachings, have learned much from the nervous strength of the ancient inspired scribes. A very great personage in American history upon one occasion was asked what he considered to be the most important thing that can occupy the mind of man. He looked very earnestly at his questioner and replied, slowly and impressively, "The hereafter." From whatever standpoint of belief or unbelief we may regard it, the power and interest of the Bible are indisputable, and it is inherent in every mind, for the satisfaction of reason and of doubt, to seek and know what impress this remarkable book has made on the minds of men of affairs — how it is regarded by the eyes of scholarly investigation, by statesmen who have dealt with the mighty affairs of nations, and by those who have devoted their lives to the dissemination of its truths. A very complete and exhaustive review of the "People's Bible History" appeared in these pages some months ago, when that magnificent contribution to Biblical literature first appeared. The sumptuous production of this book was at the time commented on and the desire expressed that a cheaper and popular edition might be issued in the near future. It is creditable to the enterprise of The Henry O. Shepard Company, Chicago, the publishers, that this desire has been met. The "People's Bible History" in its present form will be the companion to the Bible in every family in the land. Open the book where we will, the attention is riveted by the engrossing interest of the theme, and the clear, strong, and simple style of the writers. The popular edition, as well as the edition de luxe, is most interestingly and copiously illustrated by fine half-tone reproductions from the most famous scriptural paintings in the world. We have obtained the permission of the publishers to reproduce one of these plates, and present it upon page 72. The new edition of the History is bound in several styles and furnished at prices to suit the convenience and taste of all purchasers, particulars regarding this being fully set forth in pamphlet just issued.



VANDYKE.

HAGAR SENT AWAY.

From the popular edition of "The People's Bible History," published by
The Henry O. Shepard Company, Chicago.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

EMBOSSING COMPOSITIONS.—A correspondent writing from Orillia, Ontario, asks: "Are the embossing compositions so much advertised of any practical utility when zinc plates are not used for female dies? If so, what is the process, and of what material is the open die composed?" *Answer.*—The embossing compositions advertised in this journal are good and should be kept on hand where embossing is done. When electrotype or stereotype female dies are used, the male dies may be made of leather or papier-maché. Any material harder than these is apt to wear down the edges, etc., of the female die. To more fully understand the different processes of embossing, get the little work entitled "Embossing Made Easy," for sale by The Inland Printer Company. Price, $1, postpaid.

TO STOP THE BLUR ON TOPS OF PAGES.—From a printer in Orillia, Ontario, we received the following: "How can I overcome a very slight 'blur' on the heads of pages next to bar of chase in book forms?" *Answer.*—You are either carrying your bed-bearers too low for the form or else more packing on the printing cylinder than is necessary. Either fault will produce a blur; so, also, will a loose tympan. Indeed, any of these will cause slurring at the top and bottom of pages. Set the bearers to type-height, and use only sufficient packing on the cylinder for make-ready, and have the top sheet perfectly tight front and back, and you will get rid of blurring. For a fuller knowledge of the details of overcoming difficulties in the pressroom we recommend Kelly's handbook entitled "Presswork," to be had by addressing The Inland Printer Company. Price, $1.50, postpaid.

WHY OIL FROTHS ON MACHINERY.—W. D. C., of Berea, Kentucky, writes: "Can you tell me why oil froths out of the holes in the printing presses? We have been using pure sperm oil on a Golding Jobber No. 7. In our isolated region of the world this costs us less than some of the other oils which we would have to send off for. Will this oil answer all of the requirements of printing presses?" *Answer.*—Sperm oil has a great tendency to do just as our correspondent says; for its natural characteristics trend that way. Sperm oil proper is the product of the *Cachalot*—sperm whale—which has in its head a large cavity in which is collected an oily fluid, which, after death, concretes into a granulated yellowish substance known as *spermaceti*. This oil, by reason of its granular properties, foams or froths, when violently agitated or excited in a vessel or on machinery. The agitation produces or condenses air, which, in escaping, causes the fomentation. An oil which has not got this peculiarity is preferable for use on fine machinery; although sperm oil when mixed in proper quantities with other suitable oils forms a very good lubricant. Try a mixture of lard oil and sperm oil, with a little petroleum oil added to this. Shake these well, so as to incorporate them thoroughly, and you can get over the frothing fault.

PRINTING AND REGISTERING HANDMADE PAPERS.—S. P., of Paterson, New Jersey, writes: "Inclosed find sample of programme which I printed according to article on 'Printing and Registering Handmade Papers,' by William J. Kelly, published in the January number of THE INLAND PRINTER. Please let me know if I have made a success of printing on that kind of paper." *Answer.*—The specimen sent us, a sixteen-page programme, size of page 7 by 5½ inches, showing all the deckle edges on the right-hand margins, is an exceedingly well printed job, in black ink, on fine handmade paper. The register of the work is all that could be desired, and is almost as accurate as if the feeding and presswork had been done on smooth-edged paper. Our correspondent is to be congratulated on the excellence of the work and on the accuracy of the register of the pages, the composition of some of them being very difficult in arrangement, so far as in any way aiding the pressman in making register may be considered. The specimen before us is certainly a thorough test of the practicability of Mr. Kelly's method of registering handmade or untrimmed stock, and a perusal of the subject will well repay those who desire to accomplish so difficult a feat in registering as is there laid down for the benefit of our readers.

HOW TO REMOVE DRIED INKS FROM ROLLERS.—G. A. W., of Frankfort Station, Illinois, writes: "Please let me know how to remove dried inks from composition rollers. I have been using a set of rollers for black and color work, and once, having been running Bismarck brown, I forgot to clean the rollers, letting them remain so for some time (as I usually do black rollers); but when I next got to them I could not remove the ink with benzine." *Answer.*—Forgetfulness of duty—even to the care of composition rollers—is often the cause of much sorrow and anxiety, as well as expense. One of the first duties of the pressman is the faithful care of the condition of printing rollers. Without good rollers all efforts to do good work are futile, and we feel like "scolding" anyone who neglects them. Then, again, we do not like to hear or know of a person using a set of rollers for black and colored inks; for that is wrong. Rather have a set for all dark colors of ink, and another set for the lighter colors. By this rule we can be assured of purer colors from the inks and cleaner work on the stock. Too many printers neglect this rule, and then they wonder why it is that their colored printing does not look as bright, cheerful and neat as their neighbor's, although they use the very same quality of inks. As Bismarck brown is a very hard ink to remove from composition rollers when thoroughly dried on them, our remedy may not accomplish the result; still we give it, in the hope that it may be of service in some cases where benzine has failed. It is to liberally wash the face of the roller with strong alcohol, applying it with a clean rag, until the ink softens and comes off by gentle rubbing. If alcohol will not remove the ink, then the next best thing to do is to renew the roller.

MORE ABOUT GUMMED LABEL PAPER.—In the March number of this journal, A. D. C., of Kansas City, Kansas, asked advice regarding the best way to keep gummed paper from curling up, and otherwise trying the patience of the printer when he is obliged to print on it. Since giving our own experience and method of overcoming the difficulties encountered, the following "soothing" remedy has been kindly received from Charles E. Smith, of Ashland, Ohio: "In reading my INLAND PRINTER for this month, I came across the troubles of a brother printer, who, judging from his letter, forgets his good training, and cuts off a yard or two of swear-words every time he gets a job to be printed on gummed paper. A fellow-printer in distress has my sympathy, as I also have had trouble in printing on this kind of stock. I do not know of any better way to print on this kind of stock (and one that always made the 'infernal stuff'—the gummed paper—work the most satisfactory for me) than to keep it in a cool, dry place, under weight, and to sprinkle the floor freely with water around the press when running off the job. The wet floor takes the dryness out of the room, so that the curling will not be as much as it otherwise would have been before the floor was thoroughly wet. By following the advice already given in THE INLAND PRINTER of March, and wetting the floor as suggested, I think Mr. A. D. C., of Kansas City, can print his

gummed labels hereafter with a swear-word or two less. If any other brother printer can add to this I will be happy to read his experience in a succeeding issue."

About Embossing on Platen Presses.—W. M. F., of Racine, Wisconsin, says: "Could you inform me of the best method of embossing on platen presses for small work like that on the card here sent. This card was done with the use of whiting, but I do not think that it is good in result nor the whiting practicable. Is it best to have dies made at the electrotypers, or what would you suggest?" *Answer.*—The card is neat typographically; and as the type used for the male and female impressions is correct, being for two colors, an electro cast of the male type (that printed in red) was all that was necessary to be used in embossing up both the black and red line. You need instruction in embossing methods. Buy "Embossing Made Easy." Price, $1, postpaid.

HORACE TAYLOR.

BY DEN.

NO artist in the country is more thoroughly acquainted with, and proficient in, every branch of newspaper illustration than is Horace Taylor. He was born in Nokomis, Illinois, in 1865, where he received his elementary education and became familiar with those homely country characters which of late he has been so successful in depicting. From 1882 until 1887 he was a student in the University of Illinois, the last two years of which time he acted as assistant instructor in perspective, of which subtle science he is a master. On graduating from the university, in 1887, he came to Chicago, and after a short set-to with the designing of labels for tomato cans and cracker boxes, he joined the art staff of the *Daily News*, now the *Record*, under the veteran and able Schmedtgen. In less than a year, however, he went to the Chicago *Herald*, with which paper he has worked steadily through all its changes of management and name, up to the present time, excepting a few months, some years since, when he and Tom Powers deserted to adorn with colored cartoons the pages of the short-lived but brilliant *Light*, that failed.



Courtesy Chicago "Times-Herald." Drawn by Horace Taylor.

Events in the Country—Departure of the Legislator for the State Capital.

Taylor's works that have attracted most attention have been those appearing in series or groups, such as the "holidays" and "seasons," shown about two years ago; then the studies of village character, which ran for quite a time, and were noticed and copied by many papers both in the East and West. Later the Egyptian friezes made their appearance on Monday mornings, archæologically correct and brimful of humor, the best things in this line that have been done either by the daily or weekly press. The last few weeks, however, we find him taking up an even more original line in the connecting of the prehistoric man of the stone age with comedy of everyday life of the present. Taylor is a diligent worker, and during the week makes many happy hits. His cartoons are copied by the largest papers, both in America and across the water, and his future is assured.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

Quotation-marks.—Some time ago Mr. Theodore L. De Vinne proposed the adoption of a pair of special characters as quotation-marks, in place of inverted commas and apostrophes. His proposed characters have since been adopted for the "Century" magazine, printed in his establishment. They are like pairs of small parenthesis-signs, and stand about level with the top of lower-case letters. While it may be doubted that there is any need to discard the familiar inverted commas, it may also be suggested that the substituted marks would look better if placed higher up—level with the top of capital letters. Mr. De Vinne has not proposed any other change, we believe, but some criticism of the present method of marking quotations within quotations has been expressed by others. It does not seem possible or necessary to make any change. What is needed is intelligent understanding of this very simple matter by all people, especially by proofreaders. Thus, some have said that in marking a third quotation within a second we would have three inverted commas at the beginning, and at the close, if the original quotation ended there also, three apostrophes, then one, then two; as, "I said, 'He told me, "'You do not know."'"' Such quoting is extremely rare, occurring almost too seldom to be worth a second thought; but when it does occur, the second inside marks should be two, not three; as, "I said, 'He told me, "You do not know."'" It does not pay to be too fussy.

Indexing Trade Papers.—R. R., Chicago, Illinois, writes: "I am a proofreader and I am called on occasionally to index the yearly volumes of trade papers. I find that frequently the title of an article is not sufficiently indicative of the subject. I am desirous of making these indexes all they should be. Can you give me any suggestions on the matter?" *Answer.*—Circumstances, especially of space, must govern practice. If you have the space at command, it seems that an index would be more helpful by means of each important topical entry that can be added. A mere list of titles of articles is a table of contents, not an index. One article may well afford a number of entries for the index.

Comma or No Comma?—A. D. F., of Harrisburg, Pennsylvania, asks: "Is the comma rightly used in the

sentence, 'I left Lewisburg on February 8, for Port Trevorton'? It was marked in on a proof." *Answer.*—The sentence suits me much better without the comma, even when, as in the clipping sent, it includes a statement of the purpose of the going. As a question of absolute right and wrong, however, a positive decision could not be justified, there being no absolute right or wrong in it. One very strong argument in favor of omission is found in the prevalent choice of what is called "open" punctuation—that is, avoidance of really unnecessary use of commas.

Figures and Fractions.—E. R., New Haven, Connecticut, writes: "Please tell me whether or not, for general work—newspaper, book, or catalogue—all figures below 10 should be spelled out, and all above nine printed in figures. Should fractions be spelled out, and, if so, should the hyphen be used, as in 'two and one-half'?" *Answer.*—The "Vest Pocket Manual of Printing" gives the best answer we know of to the question about figures, as it does in many other matters. It is well worth its price to any printer. Here is part of what it says: "General directions as to the use or non-use of figures can hardly be made to meet all cases satisfactorily, as so much depends upon the nature of the work in hand. In books of a general character, particularly novels, it is well to avoid the use of figures as much as possible. In general matter it is common to use figures for 100 or more, except in the case of large round numbers, as 'a thousand' or 'three millions.' It is not uncommon, however, to use them for numbers of ten or more, and their use is preferable in giving two or more numbers together, even if some are only units. In statistical matter all numbers should be in figures. Sums of money, especially $1 or more, are printed in figures in news-matter, with the exception of large round numbers as above." As to fractions, they are often properly spelled out, nearly always so in general matter. In statistical matter they should not be spelled out. The question as to using a hyphen is well answered in Mr. Root's letter in The Inland Printer for March. Use of the hyphen is common, and the argument in favor of it seems stronger than that against it.



Courtesy Chicago "Times-Herald." Drawn by Horace Taylor

Events in the Country—Leaving the Old Homestead.

Directions for Indexing.—The following reply to an inquiry from a correspondent asking for directions for indexing is from the *Scientific American*: "A writer says: Having had to index 29,000 words, I think I have a right to speak about it. In the first place, I got hold of a somewhat stiffish paper (old ledger paper is excellent); then I cut it into slips of different sizes (one inch by two inches will be about right). I put down on each slip a word or sentence (depending on the kind of index), with page and other reference if such is necessary. When every word or sentence which I wanted in the index was noted down, I got hold of twenty-six cigar-boxes, which I lettered from a to z. I now distributed those slips into the boxes. This done, I put the contents of each box in a separate paper bag, put the now empty boxes again before me, got hold of a and distributed all slips bearing words beginning with a between these boxes, thus, aa, ab, ac, ad, etc., to the end of the chapter. This done, I got hold of aa and successively ab, ac, etc., and distributed those slips further. When arranged alphabetically, I pasted those slips belonging to a in proper order on brown wrapping paper. Having treated a in this way, I took hold of b, and so on to the end of the alphabet. It took me a fortnight (six hours a day) to get through with the distribution, and after that the copying took me several months."

Singular Verb with Plural Noun.—A correspondent in Marlette, Michigan, incloses an advertisement containing the sentence, "Failures is the current talk now days," and requests an opinion as to its correctness. *Answer.*—The sentence is clearly ungrammatical, but it is not uncommon to violate grammar rules in this way under certain circumstances, and it is to be presumed that the writer thought of such circumstances, though he may not have done so. If he thought of a number of individual failures in the plural sense, and wrote "is" to go with the clearly plural sense of the noun, he did not express his thought correctly. But he may have thought of "failures" simply as one subject of talk, and this would at least so far justify the singular verb as to leave its correctness open to discussion. We may say, "'Failures' is the subject of his lecture," and reasonably expect that no one will criticise the expression. Here are three such sentences, noted within a half-hour's reading while having our correspondent's question in mind: "The revived Olympic games is the subject of two articles." "A thousand shares of short interest is one result of the raid." "A few doses is sufficient." The late Prof. William Dwight Whitney, author of "Essentials of English Grammar," decided, while editing the Century Dictionary, that "two and two is four" is better than "two and two are four," because the full sense is "the sum of two and two," or something similarly unifying the idea of "two and two." The sentence above questioned would be better if written, "Failure is the current talk," but "now days" instead of *nowadays* is much more criticisable than the verb.

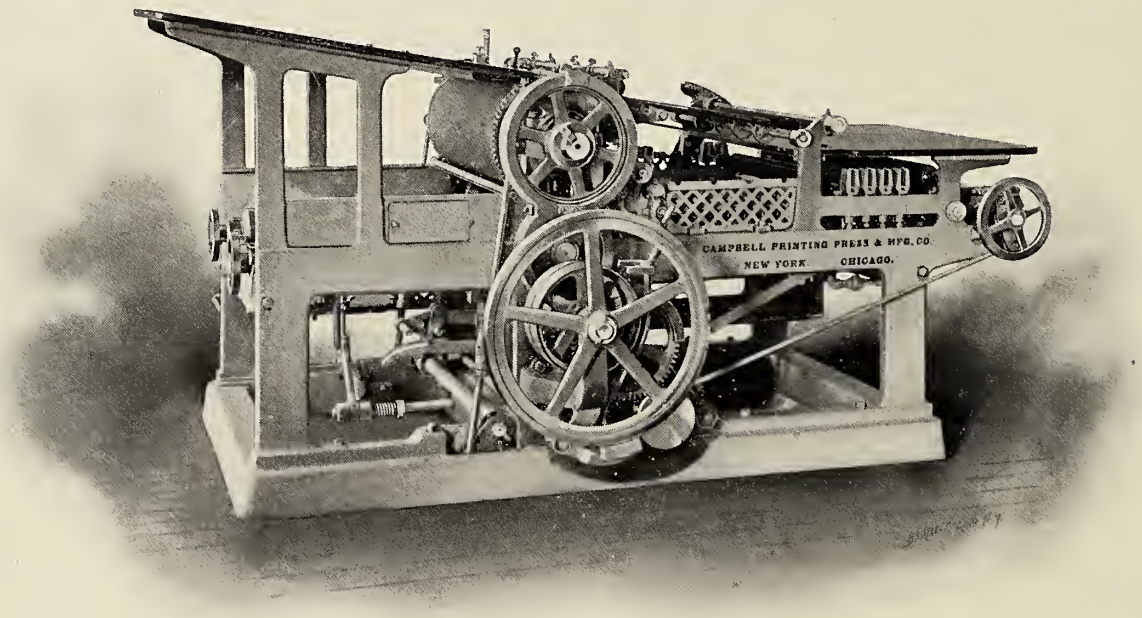
Punctuation-marks Used for Emphasis and Decorative Effect.—B. C., Detroit, Michigan, sends this newspaper clipping on the subject of punctuating advertisements, and asks for criticism: "Punctuation-marks play a much more important part in the art of advertising than many think. In advertising pages one finds the interrogation-point, exclamation-point, quotation-marks, and other points of punctuation used quite as freely and as intelligently as in the so-called higher forms of literature. Curiosity and

wonder go hand in hand pretty much the same as they run through the writings of novelists, scientists and philosophers. For this reason both the interrogation and exclamation points play a significant rôle in advertising. The mere presence of the question-mark nearly always excites curiosity, while the 'astonisher' is everywhere regarded as the best exponent of wonder and awe. Hence it is that adsmiths make free use of these two marks of punctuation. In the work of preparing copy for advertisements there is almost such a thing as an inquisitorial art. Some questions are asked earnestly and sweetly, as those of a swain wooing his first love; some are fired in thirty-six-point De Vinne, occupying a full line across a wide page, and make one feel as though there is lots of power behind them; in still other instances the little information-seeker is so adroitly used that it becomes a dispenser of knowledge—a metamorphosis which frequently occurs in the most skillfully worded announcements. By the use of an exclamation-point, the thought in a line can be made stronger, and it will be carried longer in the minds of the readers. When appropriately employed, the little wonder-inspirer will give an entire card a different tinge of vivacity and make ordinary words stand out with a brighter and fuller meaning. One could not go very far in the study of advertising without noticing not only the omnipresence, but the powerful and significant effects with which quotation-marks are used. From the ancient and modern literatures quotations are taken to point a moral or adorn some tale in an advertisement. As a rule, too, quotation-marks are used advisedly in the announcements made for the purpose of giving an article or a name wider publicity. Under the skillful manipulation of an expert, the inverted commas are often made to inject additional life into an otherwise dull and commonplace phrase." *Answer.*—We do not see much occasion for criticism, except that there are a good many words here to say so little as they do. It may be doubted that an exclamation-point will cause a line to be carried longer in the mind of a reader, and the "powerful and significant effects" of quotation-marks are also open to question.

P. A. Loersch, the Detroit agent for The Inland Printer, is about to publish the German handbook of the Evangelical, Lutheran, and Protestant churches of that city.

THE PRINTER LAUREATE.

THE question, "Who is the representative printer of these United States?" tentatively put forward in the March issue of this magazine, has evidently excited the interest of the trade, if the letters of comment and suggestion received may be taken as an indication. The suggestion of the Campbell Company that they will be glad to add to the honors of the elected the gift of one of their presses certainly gives a substantiality to the honor which the nation's printers will have an opportunity of conferring on one of their number. In consideration of the magnitude of the task of placing this interesting proposition before the printers of America, we have decided to defer the publication of particulars of voting to a future issue. Meantime, we trust that the employing printers throughout the country will consider carefully the qualifications of their own ideal employing printer, and compare that ideal with the most fit representative of the art preserv-



Press offered by the Campbell Printing Press and Manufacturing Company to the Printer Laureate of America, to be elected by the Employing Printers of America.

ative of their acquaintance. By this means, a just appreciation of the interesting character of this unique election will be arrived at. The enthusiasm already shown is a gratifying evidence of the fraternal feeling which prevails in the trade, as the election appeals alike to the social and business friendship of those associated in the art of printing. We desire to assure our readers that their letters regarding this matter have been and are appreciated, and, as this is a matter of very general interest, all communications, particularly letters of suggestion, will have our careful consideration.

A HINT TO PRINTERS.

A pretty effect can be made by printing a card *to represent a clipping pasted upon it.* That portion of the type which it is desired to show can be underlaid by a thick card, and then printed in the ordinary way. After printing, the edges of the impression can be raised with a sharp penknife to make a very capital counterfeit of a clipping smoothly pasted on a card. If only the right-hand end, for instance, be left irregular, the work can be done very quickly. To add to the effect, the margin may be printed with some tint, a piece of patent leather being cut out the right shape and mounted like a tint block.—*The Clipping Collector.*

GRACILIS.

24 A 50 a 8-POINT GRACILIS $1.80

COSMOPOLITAN MONEYED INTERESTS
Exert Influence Directing Dollars into Empty Pockets
1234567890

20 A 42 a 10-POINT GRACILIS $1.90

SYMPHONY ORCHESTRA
Placerville Association Extremely Successful
1234567890

15 A 30 a 12-POINT GRACILIS $2.35

SOMETHING VERY GOOD ENTRANCING MUSICAL GEMS BY BEETHOVEN
Appreciated by Both Old and Young 1234

15 A 30 a 14-POINT GRACILIS $2.75

SACRAMENTO ELECTRIC POWER COMPANY CAUSES NEW ERA
Dawn on California State Capitol 1895

12 A 24 a 18-POINT GRACILIS $2.75

TERRIBLE COLLISION OF RAILROAD EMPLOYEES
Baggagemen and Conductors Association 96

8 A 16 a 24-POINT GRACILIS $2.85

EXPERIMENTING IS EDISON'S OCCUPATION
Lured by Love of Knowledge 18

6 A 12 a 30-POINT GRACILIS $3.50

SAN FRANCISCO Headletter 13

5 A 10 a 36-POINT GRACILIS $4.00

STANDARD Money 153

4 A 8 a 42-POINT GRACILIS $5.00

MURDER Minerva 62

4 A 7 a 48-POINT GRACILIS $6.00

ENGINES Rich 34

Companion Series to Latin Antique and Latin Condensed. Cast to Standard Line by

PACIFIC STATES TYPE FOUNDRY, San Francisco.

For Sale by BARNHART BROS. & SPINDLER, Chicago; CRESCENT TYPE FOUNDRY, Chicago; STANDARD TYPE FOUNDRY, Chicago; INLAND TYPE FOUNDRY, St. Louis; H. C. HANSEN TYPE FOUNDRY, Boston; KEYSTONE TYPE FOUNDRY, Philadelphia.

24-POINT PACIFIC BORDER NO. 244, 3 FEET, $1.65.

MORRIS OLD STYLE SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

A NEW DEPARTURE IN THE MANUFACTURE OF TYPE.

STANDARD Lining System. A glance at specimen sheets issued during recent years clearly shows a constantly increasing demand for something of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been sporadic and inconsistent, however, and failure to take into account all conditions has rendered the result unsatisfactory. All our types are on Standard Line, therefore faces of all letters on the same body line together perfectly. It is difficult to enumerate the advantages of this system, but can mention that it is now possible to line any Italic or Title

8 Point 24A 50a, $2.50 25 pound fonts $20.00.

24 Pt. Border No. 14, 3 feet $1.65.

AN EXPLANATION OF THE STANDARD LINE.

STANDARD Lining System. A glance at specimen sheets of recent years clearly shows an increasing demand for a system of this description, which has led to ever recurrent attempts to solve the problem; these efforts have been inconsistent, however, and failure to take into account all conditions has rendered the result unsatisfactory.

10 Point 20A 40a $2.50. Font of 25 pounds $16.25.

THE MORRIS OLD STYLE SERIES & CRESCENT ART BORDERS.

SPECIMEN sheets issued for the past few years show a constant demand for types of this order, and as the aim of the Crescent Type Foundry is always keep at the head of the procession, this series has been produced. It will be completed in all sizes from 6 to 48 point, is made by skilled workmen, is cast from the hardest metal and on the latest improved machinery. All type faces made by this foundry are cast on the Standard Line invented by the Inland Type Foundry, of Saint Louis, Missouri, and adopted by their permission.

12 Pt. Morris Old Style 18A 30a $2.75. 25 pound fonts $13.50.

36 Point Border No. 25, 1 foot, $1.10.

24 Point Border No. 15, 3 feet $1.65.

24 Point Border No. 16, 3 feet $1.65.

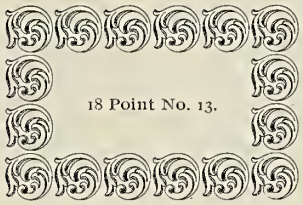
KEPT IN STOCK AND FOR SALE BY THE FIRMS NAMED AT BOTTOM OF OPPOSITE PAGE.

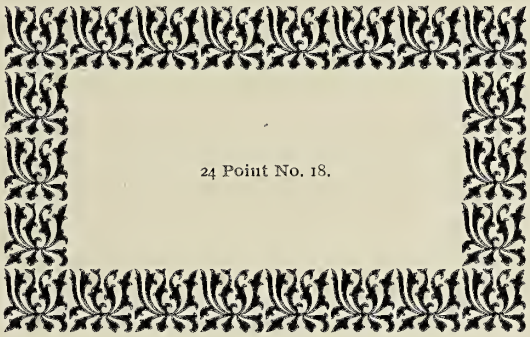
CRESCENT ART BORDERS

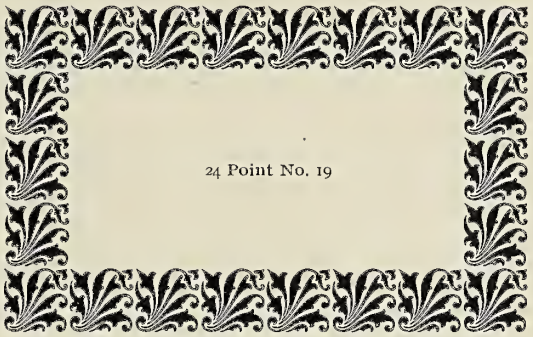
Made by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn St., Chicago.













12 Point No. 21





PRICES OF ALL BORDERS:—36 point 1 foot $1.10; 24 point 3 feet $1.65; 18 point 5 feet $2.00; 12 point 5 feet $1.60; 6 point 5 feet $1.50.

18 Point No. 22.

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

INLAND TYPE FOUNDRY, St. Louis, Mo.
KEYSTONE TYPE FOUNDRY, Philadelphia.
PACIFIC STATES TYPE FOUNDRY, San Francisco.
GOLDING & CO., Boston, New York, Chicago.
CONNER, FENDLER & CO., New York.
DOMINION PRINTERS SUPPLY CO., Toronto, Can.

CONDENSED WOODWARD

5a 4A, $9.50 **(Patent Pending)** 60-Point Condensed Woodward L. C. $4.10; C. $5.40

LEADING Fashion 18

8a 5A, $7.25 48-Point Condensed Woodward L. C. $3.55; C. $3.70

STANDARD LINE TYPE
Best for Quick Printers 96

HHHHHHHHH
HHHHHHHH

Border No. 1266

STANDARD LINE ITF INVENTED BY INLAND TYPE FOUNDRY

24-inch fonts, $1.00

OUR STANDARD LINE TYPE

Is in stock and for sale by Standard Type Foundry, Chicago; Crescent Type Foundry, Chicago; Freeman, Woodley & Co., Boston; Golding & Co., Boston, Chicago and Philadelphia; Conner, Fendler & Co., New York; and Dominion Printers' Supply Co., Toronto.

8a 6A, $5.00 36-Point Condensed Woodward L. C. $2.30; C. $2.70

SUPERIOR FACES MADE
Elegant Condensed 45

30-Point Condensed Woodward
10a 6A, $4.30 L. C. $2.20; C. $2.10

LINING TYPES
Perfected 10

24-Point Condensed Woodward
12a 8A, $3.50 L. C. $1.70; C. $1.80

FINER HEADLINE
Buying This 32

18-Point Condensed Woodward
16a 10A, $3.20 L. C. $1.60; C. $1.60

UNIFORMITY DESIRED
Meeting Demand 63

14-Point Condensed Woodward
22a 14A, $3.00 L. C. $1.50; C. $1.50

PACE-MAKERS OF FASHION
Inland Type Foundry 70

12-Point Condensed Woodward
28a 18A, $2.80 L. C. $1.40; C. $1.40

EXHIBITION OF POPULAR STYLES
Furnished on Standard Line 84

Smaller sizes of Condensed Woodward in preparation. — Also 6-Point and 18-Point Borders similar to those here shown.

Made on Standard Line by the **INLAND TYPE FOUNDRY**, 217-219 Olive St., Saint Louis

INLAND TYPE FOUNDRY

24-Point Border No. 2466; Fonts, containing 24 inches, each, $1.60

The Abbey Text

60 Point—5 a 4 A—$8 50

Books! from their pages the great writers of the past look out upon us in all their grandeur and beauty

12 Point—30 a 12 A—$2 75

Duty compels our daily path

24 Point—18 a 6 A—$3 50

Books! trim light houses erected on the great sea of

18 Point—20 a 8 A—$3 25

EIGHT POINT ABBEY TEXT.

We should esteem it a great privilege to spend an evening with Shakespeare or Bacon, if such were possible. But, if we were admitted to the presence of one of these illustrious men, we perhaps might find him in trouble, oppressed with weariness, or under the shadow of sad thoughts. To us the oracle might be dumb, and the light eclipsed. But, when we take down one of their volumes we run no such risk. Here we have their best thoughts, embalmed in their best words; immortal gems of poetry, wet with Castalian dews, and the golden fruit of wisdom that had long ripened on the bough before it was gathered. Here we find the growth of the choicest seasons of the mind, when mortal cares were forgotten, and mortal weaknesses were subdued; and the soul, stripped of its vanities and its passions lay bare to the finest effluences

50 a 18 A—$2 50

The Series consists of 8, 10, 12, 18, 24, 30, 36, 48 and 60 Point.

TEN POINT ABBEY TEXT.

We should esteem it a prilvilege to spend an evening with Shakespeare or Bacon, if such were possible. But, if we were admitted to the presence of one of these illustrious men, we perhaps might find him in trouble, oppressed with weariness, or under the shadow of sad thoughts To us the oracle might be dumb, and the light eclipsed. But, when we take down one of their volumes, we run no such risk. Here we have their fine thoughts, embalmed in their best words; immortal gems of poetry, wet with Castalian dew

40 a 15 A—$2 50

If you have not seen Headline No. 2 write for speeimens.

From the Antique pages speak great

30 Point—16 a 5 A—$4 50

This is a Series Incomparable

36 Point—12 a 5 A—$5 00

ESTABLISHED 1804. BRANCHES: CHICAGO, PHILADELPHIA, DETROIT, SAN FRANCISCO. NOT IN THE TRUST.

= A. D. Farmer & Son =

48 Point—8 a 4 A—$7 00

TYPE FOUNDING CO., NEW YORK.

Figures with all Fonts.

IN STOCK AND FOR SALE AT OUR CHICAGO HOUSE, 111 & 113 QUINCY ST., CHICAGO.

1-6

Columbus Initials

36 POINT $2 00
48 . . . . . 3 00
60 . . . . . 4 00



FONTS CONTAIN THE ABOVE CAPITALS ONLY

Columbus No. 2

PATENTED

60 POINT — 3 A 4 a $12 35

Cash ONE

36 POINT WITH 60 POINT INITIALS

Loud Song

48 POINT — 3 A 5 a $9 35

FINE Horses

24 POINT WITH 48 POINT INITIALS

Fashion QUAINT

36 POINT — 5 A 8 a $8 00

Guarded HOMES

18 POINT WITH 36 POINT INITIALS

ELEVEN Recitations

24 POINT — 10 A 15 a $7 05

Reward BRAVE Soldier

18 POINT — 15 A 20 a $6 10

Welcome ROMANTIC Authors
1234567890

The Columbus No. 2 and Columbus Outline make a fine effect when one is printed over the other in different colors or shades

...American Type Founders Co...

Columbus No. 2—Additional Sizes

12 POINT 25 A 35 a $4 25

REIGNING SENSATION

Clothing Sale

The public has learned by experience the extraordinary character of the bargains offered at these sales. It is a pure, unadulterated sacrifice sale, and great reductions are the result. The prices at this store are always reasonable, but at the sale now going on they are astonishing, and no one who really appreciates values will fail to take advantage

December 23, 1958

8 POINT 30 A 45 a $3 50

NEW ENGLISH DICTIONARY

In Four Volumes

Obsolete, foreign and slang words are only given place when need seemed to demand it. In the retention of slang words judgment has been exercised to select only those which have already become a part of the language or which promise to do so. A further saving of space has been accomplished by omitting the etymologies of rare, obsolete, and dialectic words. The arrangement of the definition is very convenient, and greatly promotes a quick fulfillment of the purpose for which a dictionary is made. The style of grouping is much better than that of any other dictionary

13,728 Copies for Sale

15 POINT 18 A 25 a $5 00

MIXED DRESS GATHERINGS

..Parlor Games..

Latest Eastern Society Fads reach the West Rules and Regulations of the newest forms of Evening Pastime distributed gratuitously

Drawing-Room Entertainment

1234567890

6 POINT 35 A 50 a $3 25

AUCTION SALE OF REAL ESTATE

Magnificent Location

This valuable property is located in the heart of the business district, on the main street to the Railroad Station, Court House, and City Hall. A superb location for a theatre, hotel, stores or offices, and the building now on the site can be altered at small cost, as its construction is peculiarly adapted for alteration. This is one of the largest corners for sale in the business district, and the opportunity it affords for a good paying investment should not be overlooked by those who deal in real estate. In its present condition the rent for the past twelve years has averaged Thirteen Thousand Dollars per annum. It adjoins the Northern Railway office building, and can be easily converted into convenient quarters for theatrical troupes. This choice realty, which is well adapted for so many purposes, can be inspected every day before the sale, which is

Wednesday, March 28, 1935

10 POINT 26 A 40 a $3 75

AMUSEMENT PALACE OPENED

Handsome Structure

The New Auditorium opened its doors to the public for the first time on Monday evening last. It has all modern improvements and appliances, it being the desire of the management to have a first-class play-house in every respect. The interior decorations show wonderful skill on the part of the frescoers, while the chairs in all parts of the house are a marvel in the way of upholstery. Special attention has been paid to making the building strictly fire-proof, in which respect it is a wonder

Seating Capacity, 4952

...Branches in Eighteen Cities...



Photo by Baker.

COLUMBUS PRINTING PRESSMEN'S UNION, NO. 62, COLUMBUS, OHIO.

Harper Engraving Co., Columbus, Ohio.

COLUMBUS PRINTING PRESSMEN'S UNION, NO. 62.

By the courtesy of C. D. Wilson, president of Columbus Printing Pressmen's Union, No. 62, Columbus, Ohio, we are pleased to present a half-tone reproduction of all of the members of that union, with the exception of Mr. Morgan and Mr. Hill, who were unable to be present at the time the picture was taken. This union was instituted October 21, 1892, under the jurisdiction of the I. P. P. U. of North America. Readers of THE INLAND PRINTER in all parts of the country, as well as in Columbus, will be glad to have an opportunity of looking into the faces of the members of this progressive organization. From Mr. Wilson's letter in the March issue of the *American Pressman*, we quote the following, to enable friends to locate the different individuals in the group: "Beginning at the left of the top row follow from left to right, straight across, then from right to left on second row; and follow same plan for remaining two rows. The photograph represents the following gentlemen: John E. Engler, Howard Vance, George Lakin, Mr. Cowley, George Schwartz, Ed Schaeffer, Theo. Hoffman, Irwin Zealer, Charles Kochendorfer, William Zook, S. A. A.; J. W. Butterfield, treasurer; C. D. Wilson, president; Edw. Rowland, vice-president; Paul Hardesty, secretary; Charles Weinrich, George Watson, R. Davis."

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

BOXWOOD BLOCKS FOR WOOD ENGRAVING.—K. S., New York, asks: "Where can boxwood blocks for wood engravings be obtained." *Answer.*—V. Grottenthaler & Co., 621 Commerce street, Philadelphia, Pennsylvania.

GRAVERS FOR WOOD-ENGRAVING.—K. K., Chicago, Illinois, wants to know where he can procure gravers for wood engraving. *Answer.*—Goodnow & Wightman, 63 Sudbury street, Boston, Massachusetts, or Weber & Co., 1125 Chestnut street, Philadelphia, Pennsylvania.

THE first number of the *American Process Review* is at hand. As its name indicates it evidently does not intend to publish original matter but review that already in print. The frontispiece is claimed to be made from nature in three colors, and the editor says: "It is one of the best samples of three-color work we have seen." Mr. George W. Gilson may not have seen the examples of three-color work in previous numbers of THE INLAND PRINTER. Or if he really believes this exhibit of his true in the slightest to the colors of nature, then it would be charitable to say he is color-blind.

PROCESS JOURNALS.—It is flattering to THE INLAND PRINTER to find it was the first American journal to recognize the increasing importance of photo-process engraving, not only to those engaged in the work, but to printers and publishers as well. It inaugurated a special department under the title of "Process Work," and now come to hand two monthly publications devoted entirely to process work. The *American Process Review*, from the Nesbitt Publishing Company, limited, Toronto, Canada, is edited by Mr. George W. Gilson. The second number is an improvement on the initial one. It aims, as its title indicates, to review the original matter of others. "The Practical Process Worker" is published by the Scovill & Adams Company, of New York. It is undoubtedly edited by Mr. Walter B. Woodbury, of the *Photographic Times*, which is a guarantee of its value, for Mr. Woodbury is a painstaking worker thoroughly conversant with photo-mechanical processes. From across the water we receive the *Process Photogram*, of London, a marvel of excellence. Another exceedingly valuable publication from the British capital is *Process Work*. It has heretofore been entitled "A Monthly Circular for Workers in Photo-Mechanical Processes," but will be enlarged and published as *Process Work and the Printer*, the idea being not only to give points about making process plates, but to educate the British printer into the best ways of handling them. That he needs education no one can deny.

COPPER PLATE PRINTING.—F. P., Portland, Oregon, asks: "1. How to fill an engraved copper plate with ink ready for printing? 2. What is the best way to clean the surplus ink from surface after filling and leave all the cuts filled?" *Answer.*—1. To fill the lines of an engraved copper plate use a "plate" ink and a soft roller made of flannel, these are usually made by plate printers themselves. 2. To remove the surplus ink from a large copper or steel plate, it is first wiped with a good-sized ball of common mosquito netting, then with coarse cheese-cloth. The last trace of ink is polished from the plate with the palm of the hand and whiting. The palm used in polishing the plate is first coated with ink and then pressed into the whiting until it takes up all the whiting it will. To see a card-plate printer at work the operations seem easy, but upon trial it will be found that it requires a deftness only acquired after long practice.

REMEDIES FOR PROCESS TROUBLES.—"Puzzleson," Fort Worth, Texas, asks more questions as to the cause of his troubles in process work than would require several pages of THE INLAND PRINTER to reply to. By following closely the instructions in Mr. Jenkins' series of papers on process work he will find most of his difficulties cease. He will find the following of service in answer to a few of his queries: 1. Use white of fresh eggs in preference to dry albumen. 2. The half-tone enamel film leaves the plate usually because the surface of the copper was not freed thoroughly from grease before coating. 3. The dragon's-blood powder sticks to the etched portions of the zinc plate because of the roughness of the latter's surface, due to impurities in the zinc not dissolving in the etching bath—remedy, is to use pure zinc. 4. There would be no advantage in using gum arabic in place of fish glue or albumen for sensitizing metal plates.

THE THEORY OF THE HALF-TONE SCREEN.—From E. Deville, Surveyor-General of Canada, received a copy of his paper read before the Royal Society of Canada, on "The Theory of the Screen in the Photo-Mechanical Process." This is his definition of the half-tone process: "The object of the process is to break the continuous tones of an original into equivalent tones consisting of white and black dots suitable for printing in the typographic press. For this purpose, the original is copied in the camera, but a short distance in front of the sensitive plate a screen is inserted consisting of minute opaque and transparent figures; it is adjusted to project a diffused shadow over the plate, the light being strongest under the transparent parts and weakest under the opaque parts, with varying degrees of intensity between." The remainder of the sixty-one pages of the pamphlet is largely a theoretical explanation of the advantages of a checkerboard half-tone screen of which Mr. Deville is the inventor.

SILVER MARKINGS ON NEGATIVES—RE-ETCHING HALF-TONES.—Charles W. Lewis, 24 Salem street, Worcester, Massachusetts: "Will you kindly tell me what causes an irregular deposit of silver that forms on my plate during exposure and can be washed off with cotton? It is a new trouble and I can't seem to account for it; also what is a good formula for re-etching copper half-tones?" *Answer.*—The markings are due to not draining the plate thoroughly before exposure. Draw the plate slowly from the silver

bath. Drain well. Rest the lower edge on clean blotter. Wipe the upper edge of the glass free of silver solution, also the back of the plate. See that there are no silver drippings in the plateholder, then try a negative and that trouble will be gone. About re-etching half-tones: I thicken the chloride of iron with gum arabic and paint this thickened etching solution on the portions of the copper half-tone requiring rebiting, washing of the plate under the tap, drying, examining, and continuing the painting constitutes the whole of the process of rebiting, with the exception of the very necessary addition of judgment as to which portion of a plate to rebite and how to proceed with it.

Transferring Pictures on Wood for Engraving.—H. G., Detroit, Michigan, asks how pictures are transferred to wood for engraving, and if there is any way to transfer from the plate to the wood? *Answer.*—This has been treated of several times in the last few years in these pages. Wood cuts can be transferred to the wood block by wetting the paper with alcohol in which a stick of caustic potash is kept. The print so treated is laid face down on the block and subjected to pressure. Or a piece of cardboard can be placed on the back of the cut to be transferred, and rubbed with an ivory paper-knife to give pressure. Usually, a drawing is made on the surface of the wood with an H. H. H. H. lead-pencil or a combined India ink wash drawing and pencil lines. A photograph can also be printed on the block, but there are few engravers who can get good results from a simple photograph on the block. Wood blocks for engravers are whitened on the surface; such whitening is simply a mixture of good, dry white lead mixed with weak gum arabic and water rubbed on with a rag.

Etching Ink.—C. E. Turnbull, Guelph, Canada, is in dire straits about etching ink. Understands that every etcher makes his own ink. Wants to know if there is any secret in its formula, and whether there is any difference between lithographic ink and etcher's ink. *Answer.*—In my own everyday practice I use for etching an ordinary lithographic transfer ink costing $2 per pound. This ink is very stiff, but instead of using turpentine, oil of lavender, litho varnish, or the other ink solvents customarily used, I merely melt the ink by holding a little on the end of a palette knife over heat until it softens, then spread it on the ink roller, and have the slab and plate warm when rolling up. As a resist to the acid I depend on the dragon's blood absorbed by the ink. The following is an excellent formula for etching ink. Melt the ingredients over a slow fire in the order given and stir well:

Mutton suet	½ pound.
Castile soap (shavings)	¼ "
White wax	½ "
Burgundy pitch	½ "
Venice turpentine	½ "
Shellac (powdered)	¼ "
Lampblack	1 ounce.

This ink should be ground fine before use, either in an ink mill or with a hand muller.

A BRITISH OPINION OF THE INLAND PRINTER.

I cannot refrain from saying that your claim that The Inland Printer is the leading printing journal of the world is fully upheld, each number proving more conclusively that it is so. I am charmed with the advertisement pages, and have reaped much valuable information from the literary contents. I have never before seen such beautiful process printing as is contained therein. Each issue is indeed a "feast of fat things." I only wish I had subscribed sooner.—*W. I. Beeby, 106 Kettering Road, Northampton, England.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

Matrix Paper for Cold Process Stereotyping.—Recent inquiries for prepared matrix paper for cold process stereotyping indicate that there is a want which might be supplied if those who have the article for sale would advertise it. The Potter Press Company have a cold process and possibly sell matrix paper ready for use; from them, persons interested can obtain such particulars as may be desired.

Crocus.—The use of crocus—red oxide of iron—in molding from electrotypes was quite common a few years ago. I do not think it is used at all now. Many molders had the idea that by its use on the form and surface of the molding case the wax was held in place while taking the impression; there was less tendency for it to "slide" and thicken the lines on the edges of cuts, also that there was less liability of the mold sticking to the form and causing the solid parts of cuts to be rough. On common coarse work the use of crocus may not be very objectionable, but it is entirely out of place on fine cuts. The less of any substance that is used on the form or case the better, provided the mold and form can be separated without tearing the mold. One reason why gutta-percha molds are so much finer than those made in wax is because there is, practically, no powder or other substance between the face of the engraving and the surface of the mold to fill up the lines. Plumbago will fill up the lines in a cut, causing the impression, and consequently the electrotype, to be shallower than the original—a matter of grave importance, especially in duplicating half-tones, many of which are so shallow that they cannot be printed without the exercise of the greatest care by the pressman.

Preserving Zincotypes.—A. H. F., of California, writes: "Will you please answer, through The Inland Printer, the best way to preserve zincotypes without a chemical action taking place while they are stored away? Have quite a number put away, and on opening the package the other day found them all spotted—due to acid, chloride of lime, or something in the air or paper and cardboard surrounding them. Have treated them to a coat of sweet oil, and wrapped them in paraffine paper and heavy manila. Also best way to put away electrotypes where a cabinet is too small an affair to use." *Answer.*—Your experience with zincos is similar to that of many others. Zinc is a porous metal, and very sensitive to corrosive action of acids and alkalies. Probably the greatest amount of injury to zinc cuts is the result of imperfect rinsing from the alkali used to clean off ink. The cuts being laid away—sometimes not entirely dry, and in a damp place—the moisture in the atmosphere in combination with the alkali attacks the zinc, rapidly corrodes the surface and of course spoils the cut. Care should be exercised to fully clean cuts after they are used, then give them a coating of hot paraffine—be sure that it is hot—carefully wrap in paper, or put up each cut separately in a paper box, and in a cabinet, and they should keep in good condition. I do not know of anything better than a cabinet, or cabinets, for storing cuts; where there is a large number, each cut should have its number stamped on it and have a numbered place in the cabinet, then any one can be readily selected, and a vacant space is a constant reminder of a missing cut. Reference to the book containing numbered proofs of the cuts will enable the custodian to see what cut is out of place. It is a good practice to put a

memorandum in the place from which a cut is removed, stating why the cut was taken away. It is a protection to have each cut in a heavy paper box, or, what is better, one of cardboard. These boxes can be readily obtained. I know of one house that returns cuts, sent for electrotyping, inclosed in such boxes.

METHOD FOR PREPARING GUTTA-PERCHA FOR THE BATH.—F. H. D., of New York, asks: "What is the best method for preparing gutta-percha molds for the bath, also how to mix a steel-plating solution?" *Answer.*—If the character of the work is such that plumbago is not objectionable it may be used same as on a wax mold. On molds from engravings on steel or copper, plumbago must not be used, as the surface of the electrotypes would be sufficiently rough to leave a tint on the print. For such work the mold must be coated with silver, formulas for which may be found in some of the works on electrotyping. Probably the most practical method is to make two solutions, one of phosphorus and one of silver; say, one stick of phosphorus to a quart of alcohol in a glass-stoppered bottle; allow it to stand in a moderately warm place for a couple of days when it will be ready for use. As the solution becomes weaker by use, phosphorus must be added from time to time. For the silver solution, dissolve one ounce of nitrate of silver in a quart of water. To use, lay the mold on blocks in a tray sufficiently large so the liquid will not be spilled, and pour over the phosphorous solution; allow it to lie on the mold a minute or two, rinse with running water and lay it in the silver solution — use a separate tray — agitate the solution for a minute or two, then rinse as before. Repeat the operations; three or four times will usually be sufficient. Hang up or otherwise expose the mold to light until it is dry, when it will be found finely coated with silver. Gently brush the surface with a soft brush, which will remove a dark powdery substance and clean the mold, which, after a thorough rinsing, may be placed in the vat. If perfectly prepared the mold will cover with copper in five to ten minutes. The battery should not stop before the mold is fully covered; when covered, it should be taken from the vat and given a thorough washing to remove any particles of dirt that may adhere to it and immediately replaced in the battery. The steel (iron) plating bath is a nearly saturated solution of muriate of ammonia. The anode, a piece of boiler-plate iron, should be thoroughly cleaned before being placed in the vat. A steel-plating bath is quite troublesome to manage, persons accustomed to working such baths are sometimes at a loss to know why the deposit is bad.

AN UP-TO-DATE JOURNAL.

I am not alone in this section in making the statement that THE INLAND PRINTER is the best edition published either in the States or in any other country. There seems to be no limit to the amount of energy and ability given to the making of the magazine, the most progressive and up-to-date journal gotten out in the interest of the craft and the public at large. Its editorials, its suggestions to the craft, its advice to publishers, the new ideas set forth, and the whole typographical effect show a keen desire on the part of the publishers to give value received, and I congratulate you and your staff upon its standard of excellence.—*Charles B. Crombie, editor and publisher, Chenango Telegraph, Norwich, New York.*

A LITHOGRAPHIC designing machine has been invented by MM. Paul Nouel and Martini, of France, which is claimed to be a great aid to lithographic artists. The machine has been on exhibition at the Lithographic Centennial, where it excited great curiosity by its simplicity and the rapidity of its work, running its straight and curved lines with equal speed and exactness on stone, zinc, or paper.

NOTES ON PUBLICITY.

BY F. PENN.

"QUALITY" is the very appropriate title of a little book that comes to me advertising the Chicago *Record*. Like the paper it represents, it is pithy and concise, and makes a strong appeal to public favor.

I HAVE received an artistic booklet entitled "Panegyrical of the Lotus Press." It is well printed, but presents no new ideas in the way of advertising. The Lotus Press is located in New York city, and does a good deal of very fine printing.

I ACKNOWLEDGE receipt of some specimens of the work of Mr. A. J. Thode, an advertisement writer and designer of Great Falls, Montana. The specimens show good perceptions of what constitutes advertising, both in the subject matter and in the typographical handling.

THE Great Western Printing Company, Minneapolis, Minnesota, sends me some neat specimens of their advertising, commendable more on account of the quality of the printing than for originality. Their monthly calendars are artistic affairs and are doubtless welcomed to every desk.

"WASHINGTON was reliable, so is our printing," is a sentence which adorns a calendar for the month of February received from Challinor, Dunker & Co., Pittsburg, Pennsylvania. I wonder where their artist got his model for the cherry tree which accompanies the picture of the future Father of his Country and his ax.

Bearings, a journal devoted to the interests of cycling, sends out a little green paster which it hopes its subscribers will paste on their letters when they write to the advertisers in *Bearings*. I have no doubt but that many of them do see the advertisements in that estimable publication, but I doubt if they are willing to say so in this way.

W. CHANDLER STEWART, writer and illustrator of advertisements, 4114 Elm avenue, Philadelphia, sends me a number of interesting specimens of his work. They abundantly evidence that Mr. Stewart has a correct idea of what constitutes advertising and is gifted with the faculty of appealing to the business sense forcibly and clearly.

F. D. PARKER & Co., 148-154 Monroe street, Chicago, send me a handsome collection of specimens of their own advertising, and I think if I was in the market for work of their kind I would be tempted to give them substantial proof of the forcibleness of their plea for business. The arguments are good, they are well presented, and the printing is very tastefully done.

MR. FRANK A. JONES, manufacturer of paper-cutting machines, 167 Wooster street, New York, sends to the trade at regular intervals an argument for his goods gotten up in the shape of a stanza of poetry, a specimen of which is here given, which was all there was to the letter save the address and signature:

"Variety, the spice of life,
Is oft as soft as butter;
Then show that you are up to date
And change that ancient cutter."

One of the results of the plan is a file of letters Mr. Jones keeps on exhibition which would be interesting to a student of human nature. These letters are replies to his own rhyming effusions, and some of them are so bad it is a wonder he had the courage to try again after their receipt. I doubt not but that the scheme is a good one, for there are people who might never have known Mr. Jones as a maker of paper cutters had they not first known him as a poet.

THE *Carson-Pirie Monthly* is the title of a neat little book of the popular chapbook size, dealing with matters of feminine apparel. It is issued by the great dry-goods house of Carson, Pirie, Scott & Co., Chicago, and contains much valuable information, and is well printed. A circular which

accompanies the February number, advertising mourning goods, has an embossed cover of black "Defender" stock (sponge crépon), and is excellently printed.

Some advertising is said to "attract attention," and then, again, there is advertising which cannot be ignored — it forces itself to be noticed. Of the latter class is the advertising embellished with representations of the human



form divine — mostly female, in more or less disheveled attire, or no attire at all. The reckless young woman with no visible support for her flowing drapery, represented herewith, is a case in point, and is representative of the methods of H. I. Ireland, maker of publicity, in Philadelphia.

Mr. John B. Kerr, Decatur, Georgia, sends me one of his own business cards and two of a printer in Atlanta, whose name it would not be fair to mention in connection with this specimen of his work, for he may some day do better and be entitled to less adverse criticism. He can never do any worse. I do not approve of Mr. Kerr's card either. It is printed in heavy black type with the cut of a job press in red underneath. I like neither the type used nor the idea of mixing it up with a cut of a press. Most people cannot distinguish between a picture of a printing press and a cider mill any way, and even if they did know the difference they are not as a rule interested in that end of the business. If Mr. Kerr was to make his business card conform in style to his note-head, which is a neat and tasty affair, he will have made a step in the right direction.

A concert and reception in aid of the New York Letter Carriers' Sick Fund was given in that city recently, and a life insurance company saw in the affair an opportunity to advertise itself and at the same time evade the postal laws. They presented the letter carriers with a small folder, gotten up in the shape of a heart and printed in white letters on a red background, the first two pages of which were devoted to advertising the concert and reception. The other two were given up to the insurance company. No postage was required in their distribution, for the carriers themselves were willing to distribute them for the benefit they would be to their association. I am not sure that the scheme is a good one, for the thought which struck me when I first beheld the folder was that a company of its importance ought to be able to pay for its postage.

It is with a sense of obligation that I acknowledge the receipt of a few specimens of advertising from the Corell Press and the Press of the Classical School, Associated, of New York city. The name itself is pleasing, and forms an agreeable relief from the long array of "John Jones, Steam Job Printer," etc., so common in these degenerate days. As the arguments set forth in the circulars are rather out of the common, I herewith present a few extracts: "Did you ever realize that typography has a history and that it is worth something to you to employ a printer who understands that history and is influenced by it in his work? . . . If you are thinking of getting out of the old rut, and want really first-class printing, you will do well to consult us. . . . The returns from fine printing are sure. . . . The spirit of art lays hold on the best in the past, unites it with the best in the present, and strives ever for better in the future. In this sense we do artistic printing."

"How the Bicycle Agent Should Advertise," is the title of a booklet written by G. H. E. Hawkins, 105 East Adams street, Syracuse, New York, and for sale by Clarence E. Rice, No. 6 "The Searl," Syracuse, New York, for 35 cents, no stamps. My readers will understand that this is not an advertisement, it is simply full information given out of appreciation for what they may possibly want to know. Mr. Hawkins is the advertising manager for E. C. Stearns & Co., and he should know what he is talking about. He says the A B C of advertising is attractive, brief, convincing. On the subject of "type" he says:

> The strength of any advertisement is enhanced or weakened by the manner in which it is set in type.
>
> Although there is such an endless variety of type faces one cannot expect to be familiar with all, a few simple instructions given with copy will insure your advertisement a pleasing appearance when printed.
>
> See that all fancy rules and ornaments are omitted. They are usually inserted at the expense of clearness.
>
> For display headings French Old Style, De Vinne, Jenson, and Bradley are effective; while for the body matter either Jenson or Old Style Roman may be used.
>
> The smaller newspaper offices may not have the latest type faces, but any of them will be able to set your announcements in Old Style Roman, with a display heading of French Old Style.
>
> For your firm name or imprint use a smaller size of the same type in which your heading appears.
>
> Never use more than two kinds of type in any advertisement.
>
> Ask your papers to give you a proof of all advertisements before printing.

It is seldom that there is given to the reviewer such a pleasant task as that of examining and reporting upon the merits of a book like "The Graphic Arts of the Present Time," published by Felix Krais, Stuttgart, Germany. Mr. Theodor Goebel is the author of this magnificent volume, which he has chosen to dedicate to King Wilhelm II., of Wurttemberg, of which Stuttgart is the capital. The book consists of about four hundred and fifty pages, half of which are devoted to a history and description of the different methods pertaining to the graphic arts. Most of the remaining pages consist of inserts showing the results of the practice of these methods and they comprise what it seems must be the most beautiful collection of printings by different processes ever gathered together. Every kind of printing, from the simplest impressions from types to the most delicate effects obtainable from the lithographer's stone, are shown, the description of which in detail would require more space than is at the writer's command. The specimens

are almost entirely of European origin, the only exception being a half-tone engraving made by the Franklin Engraving Company, of Chicago. Kast & Ehinger, of Stuttgart, made most of the inks used in the color printing. The book measures ten and a half inches by fourteen inches in size, and no collection of books on the subject of the graphic arts will be complete without it.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

THE February number of the *Art Student*, published by Ernest Knaufft, New York city, is a "chalk-plate number."

THE April issue of *Godey's Magazine* is a special bicycle number, and all lovers of wheeling will be interested in it.

MISS PRIDEAUX, one of the most artistic binders of books in England, contributes a paper to the March *Scribner's* on "French Bookbinders of Today," with twelve examples of their style in binding.

THE rage for posters will perhaps receive an additional impetus from an article in the *Century* for April on the subject of "Japanese War Posters," with examples of the sort of caricatures shown on the tea houses of Japan during the war with China. The article is by D. P. B. Conkling.

THE *Clipping Collector* is the title of a new monthly magazine "devoted to the collecting of newspaper clippings for pleasure or profit." Frank A. Burrelle, Burrelle's Press Clipping Bureau, New York, is the editor and publisher. It is exceedingly interesting and a distinct acquisition to the ranks of special journalism.

LORD & THOMAS' Pocket Directory for 1896 is a volume of 603 pages, neatly bound in leather, with gilt edges, and contains a complete list of the newspapers, magazines, and periodicals in the United States and Canada. If possible it is more concise and comprehensive than those which have preceded it, and should be on the desk of everyone having to do with advertising.

THE INLAND PRINTER acknowledges the receipt of the Thirteenth Annual Report of the Bureau of Labor Statistics for the State of Michigan. It is a volume of over four hundred pages, containing tabulated statistics and information, embracing every department of labor, of great value to the student of industrial problems. We are indebted to Mr. J. D. Flanigan for this courtesy.

THE *Waste-Basket* is a new monthly "devoted to the interests of the writers of the coming century" and published at Detroit, Michigan, by the Collector Publishing Company. It is attractively prepared and its contents show merit. Suggestions profitable to writers with or without experience appear in the magazine, which has an appearance of stability, and looks as if it had come to stay.

POSTER collectors have now a magazine which gives itself wholly to that popular mania, *The Poster*, published in New York by Will M. Clemens, monthly. We have had magazine articles without number dealing with the poster from an art and from a business point of view that have been widely appreciated by collectors. There will be therefore a welcome for *The Poster*, dealing, as it does very comprehensively, with posters and postermakers, art, advertising, collecting, and showing many reproductions.

THE report of the Royal Danish Commission to the World's Columbian Exposition, a copy of which has reached us through the courtesy of Mr. Otto A. Dreier, the resident commissioner in Chicago, is a handsome volume of 422 pages. It is copiously illustrated, and the beautiful typography leaves little to be desired. The printers, Nielsen & Lydiche, the engraver, Hans Legner, and the artist, F. Hendriksens, have made a book which does them credit, and the Commission are entitled to be proud of it.

THE first number of the *Bill Poster*, "a monthly journal devoted to outdoor advertising," has been received. It is very attractively put forth with a brilliant and characteristic cover in three colors by Denslow. In the advertising pages of the paper much of Denslow's strong individuality is shown. Success seems to be already assured for this new arrival, and the character and quality of the matter shows it to be deserving of its already large advertising patronage. The *Bill Poster* is issued from 603 Schiller Building, Chicago, at the moderate subscription price of $1 per year.

"ROSEMARY AND RUE," a new book, is just issued from the press of Rand, McNally & Co. It is a collection of gems in prose and verse gathered from the voluminous writings of "Amber," a sheaf of most exquisite flowers from her



POSTER DESIGN BY W. W. DENSLOW, CHICAGO.

whole garden of song. No more beautiful tribute to that gifted woman could be imagined than the making of this volume. In the first place, it is handsome in appearance, from the artistic design on the cover to the handsome paper, and the excellent presswork on the pages. Even in binding, the tastes of this lover of books are gratified. And of all that she has written certainly the very best is collected in this little volume. Of the few poems she ever wrote some half a dozen have been collected; and the gem: "I Wonder," which was almost her last composition, has the place of honor. The prose selections tell as nothing else could the

singularly strong and versatile character of "Amber's" work. The pages fairly sing with genuine encouragement, with the music of winds on the lake and in the summer woods; with the roar of waves and the bellow of winter tempests. Her insight into human nature must have been very keen; and her analyses of motives, of passions, and of sorrows are singularly good. An added charm is the preface by Opie Read, who knew "Amber," and who manages to hit in the first five lines the keynote of her character. It is doubtful if a single admirer of "Amber" will fail to secure a copy.

FROM MANASSAS TO APPOMATTOX: Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A., with fifteen maps in colors, and twenty-nine portraits, and other illustrations. 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7.

It is a very cold nature indeed to which the circumstances and incidents of war have not a thrilling charm. The intensity of interest which is aroused by the reports of war correspondents in Europe and elsewhere avouches this. As the years have lengthened our perspective of the scenes of that mighty conflict unequaled in the annals of history, the American Civil War, at once the grief and triumph of American manhood, the thirst to know more of its incident, of the characters of the leaders and of the men they led, is stimulated and unsatisfied. From the Henry O. Shepard Company, 212 Monroe street, Chicago, we have received the above-named book, the most notable contribution to the literature of the civil war with the exception perhaps of the memoirs of General Grant. Coming from one high in command at the last moment of the "lost cause," for this reason alone, the book has a deep and melancholy interest, for in all minds properly constituted the spectacle of the defeat of mistaken but gallant manhood tinges the triumph of victory with honorable sorrow. The graphic power of the writer is remarkable even in this book, the incidents of which even the baldest and driest description could not rob of interest. It is a work which should have a place in every American household, breathing as it does a pure spirit of patriotism. We are informed that it is sold by subscription only, and that agents are wanted.

A NEW UNION LABEL.

A new Printing Trades Council was formed in Chicago on February 1, 1896, composed of delegates from local bodies of the International Typographical Union, the International Printing Pressmen's Union and the International Brotherhood of Bookbinders, and a new union label adopted, to be used as a local label for that city. We present the label herewith. A circular has been issued by the Printing



Trades Council announcing this fact, and printers in Chicago using the old Allied Printing Trades Council labels have been requested to return them to Frank Beck, chairman of the label committee, 212 Monroe street, who will furnish electros of the new label to all offices entitled thereto. This new label is the only one recognized by the council.

FEEL OBLIGED TO HAVE IT.

Please renew our subscription for your valuable publication. We should feel obliged to have it if it cost twice as much as your present price.—*John E. Rowe & Son, Printers, Newark, N. J.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

GEORGE S. MURPHY, Mount Vernon, Ohio, sends some good samples of printing. The letter-head in two colors and gold is a very neat piece of work.

FROM Marcus D. Hoerner, Harrisburg, Pennsylvania: Specimens of general commercial work showing merit in composition, display and presswork.

H. E. BARDEN, Toledo, Ohio, makes a specialty of fine society and commercial printing. If his own note-head is taken as a criterion of his work, his success is assured.

J. R. VOWELS, Pinnacle Printery, Middlesboro, Kentucky, sends some excellent samples of commercial work, composition on which is neat and well displayed and presswork of good quality.

FROM the Attleboro Press, Attleboro, Massachusetts: A neatly displayed and well-printed card in two colors, and bill-head well-displayed, considering the amount of matter printed thereon.

C. W. AMES, De Ruyter, New York, is an artistic printer, as shown by the few samples of cards and note-heads sent by him for review. Neatness and care are observable in composition, and the presswork is good.

FROM W. H. Barber, Kountze, Texas: Letter-head in three colors. It would be better to use plain type, effectively displayed, than border and rule work, which stands out prominently to the detriment of the reading matter.

ANTON WILD, 14 and 16 Ellicott street, Buffalo, New York, has gotten out a card, neatly designed and well printed in black and red, showing the capabilities of his establishment in half-tone and line engraving, the presswork on which is of a very high standard.

ALFRED D. CALVERT, with S. W. Goodman, Philadelphia, Pennsylvania: Sunday school programme entitled "One Thousand Sabbath Days." A neatly executed piece of work in red and black, showing good conception of typographical display. Presswork also is good.

SOME cards, leaflets and booklets from Cunningham & Co., Williamsport, Pennsylvania, are set in good taste, neatly printed in colors and bronze, and excellently embossed. The clean and finished appearance of all the work gives evidence of a master mind and hand.

FROM J. B. Thornton, with Dance Bros. & Co., Danville, Virginia: A varied assortment of commercial work showing neatness in design and composition, correct knowledge of colors, and high grade of presswork. Uniform excellence is observable in all the samples submitted.

THE Newburgh Daily Press, of Newburgh, New York, is turning out some excellent samples of color work, as judged by the samples submitted for criticism. Typography, presswork, selection of colors, etc.—all appear to be harmonious and of correct proportion for the production of superior work.

THE Fred'k H. Levey Company have issued a blotter, on the face of which is printed a bunch of strawberries looking so like nature as to make one's mouth water at this early season. As showing the beauty of the Levey Company's inks, and also as a sample of art printing, the blotter is a great success.

A SPECIMEN of printing on handmade paper comes to us from "S. P.," who says he followed the instructions of Mr. W. J. Kelly, published in the January number of this magazine, and wants to know if he has been successful. We are pleased to answer in the affirmative and to congratulate "S. P." on his superior piece of work.

THE Burnett Printing Company, Rochester, New York, are evidently well furnished with up-to-date material for letterpress printing, as the sample package received from them contains a number of excellent examples of the typographic art. The composition is good, the presswork of a high average, and in color work the register is absolutely perfect.

SOME very fine samples of letterpress printing have reached us from F. W. Thomas, Toledo, Ohio. He is, without doubt, an up-to-date printer, ever ready to catch on to the needs of the times. His half-tone work, beautiful typographical display, and good presswork, must undoubtedly appeal to the lovers of fine printing. All samples submitted are excellent.

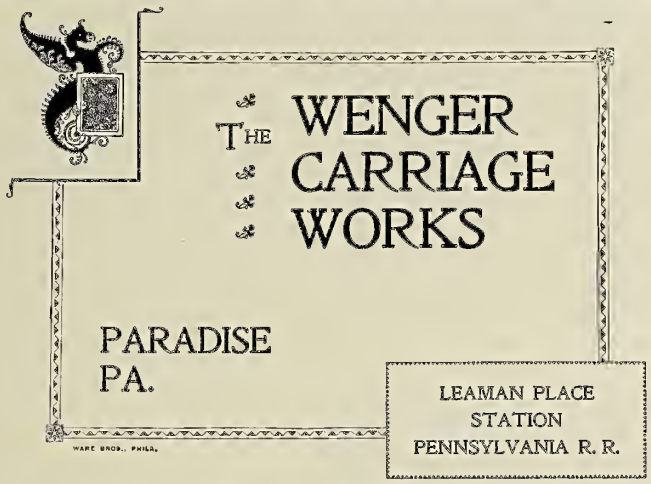
新製見本

THE cut herewith is part of the title of Vol. I, No. 2, of Specimens of The Tokyo Tsukiji Typefoundry. The progressiveness of the Japanese is strikingly shown by the specimens of this foundry, which, in addition to a full line of Japanese type, casts many of the standard faces used in this country. A large number of ornaments and decorative cuts are shown, and two sheets printed in colors will bear comparison with the best products of Europe or America.

THROUGH the courtesy of Mr. Sam R. Carter, superintendent of the Chicago Colortype Company, we have had the pleasure of examining two samples of three-color process work recently printed by this new concern. One of these was a catalogue of the Russell Carpet Company, in which are exhibited reproductions of various styles of carpets, including ingrains, tapestry brussels, Wilton velvet, and other grades. The faithfulness of the reproductions is such as to enable the person receiving the catalogue to make selection of a carpet without the necessity of visiting the

salesrooms. The other sample is a hanger for D. B. Fisk & Company, importers of millinery and straw goods, showing the Easter style of bonnets for 1896. The possibilities of the three-color process are shown to better advantage by this sheet, if possible, than by the specimen mentioned above. Lithographers will certainly have to look to their laurels with such a firm as the Chicago Colortype Company in the field.

CHARLES L. RAMBO, with H. Ferkler, 1132-34 Race street, Philadelphia, Pennsylvania, sends a package of neat samples of typography, composition



and presswork both being first-class. We reproduce, in reduced size, the cover of a catalogue set by him, which is a good example of neat and effective display work.

THE William Johnston Printing Company, 184-188 Monroe street, Chicago, have issued an alliterative brochure entitled "Bonds, Banks, Bankers," which is a neat exposition of the methods of banking from the earliest ages, and also of their facilities for enabling banks to print and issue bonds, etc., in the present age. The work is admirably compiled and neatly printed.

A NEATLY PRINTED topic card of the Christian Endeavor Society reaches us from the office of Daron & Edwards, Steelton, Pennsylvania. It is neatly set and tastily printed in brown, green and gold, with monogram embossed in gold. The work is well finished, and creditable both in typography and presswork. Some samples of general work also evidence taste and care in execution.

A SIXTEEN-PAGE programme of the McNeill Club comes to us from the Pacific Coast. It is the work of the Pacific Printing House, 917 Fifth street, Sacramento, California, and is printed on extra superfine calendered stock, in the latest faces of type, and best style of presswork. The cover is on antique stock, the name of the club embossed in gold. A very excellent specimen of typography.

A PACKET of "everyday" work from the office of the Decorah *Republican*, Decorah, Iowa, shows that care in design, artistic display, and the use of late novelties in type, combined with excellent presswork, together produce results in typographic printing which are creditable to all who are employed in the office. The work is equal to much that is sent out from cities that are considered to be leaders in fine printing.

ONE of the most attractive and artistic calendars which have reached this office is that turned out for the Union Metallic Cartridge Company, of Bridgeport, Connecticut, by Ketterlinus, of Philadelphia. The calendar is in the form of a hanger, 14 by 28 inches, the space above the pad being occupied by a magnificent lithograph of a Navajo war chief upon his pony, the colors being reproduced with a fidelity that is almost startling.

FROM Henry Kahrs, 240 East Thirty-second street, New York city, there comes a number of specimens of blank embossing produced by his "black-on-white" method, advertised in this magazine. While the specimens, as Mr. Kahrs admits, are not the best that may be accomplished by the method, they are certainly qualified to show that a very novel and attractive finisb can be given to jobwork of certain kinds by Mr. Kahrs' process.

W. H. WAGNER & SONS, Freeport, Illinois, have favored us with several samples of catalogue work, embracing all styles, from the cheap print the highest grade. All the work is well done, composition being good, and presswork—especially that on enameled stock and from half-tone illustrations—excellent. Some copies of catalogues, after 70,000 impressions were taken, are as clean as when first started on the press. The firm make their own electrotypes.

IF all the printing which Raynor & Taylor, of Detroit, Michigan, get out is up to the standard of the booklet concerning themselves which they send us, that city is to be congratulated because it has them in its midst. The booklet is printed in colors with an embossed cover, and not the least of its attractions is an ornamental cut from THE INLAND PRINTER catalogue of cuts, the presence of which is, of course, in itself alone a sufficient evidence of their good taste.

FROM Mr. James Newman, with L. Graham & Son, limited, of New Orleans, we have received a number of specimens of rule work and art typography that is representative of that gentleman's skill and cultured taste. A large calendar advertising the house is the principal specimen, and in its production the versatility of Mr. Newman as a printer is very evident. In commercial work Mr. Newman has the rare faculty of obtaining strong and well-balanced effects with an artistic finish peculiar to himself.

A TWELVE-PAGE souvenir programme, printed in red and black, set mainly in Jenson Old Style, Bradley and Tudor Black series, is a superb piece of typography issued from the press of Ryan & Brother, Appleton, Wisconsin. The composition is excellent, and the presswork admirable. We have seldom seen finer prints of half-tone work, or cleaner and more brilliant color than is shown on the sample under review. The compositor, Theo. Kuether, and the pressman, Peter Verway, are deserving of praise for their joint and very creditable production.

A PAMPHLET of forty pages, 8 by 10 inches in size, inclosed in imitation cloth cover, setting forth the merits of a new belt dressing, reaches us from the press of L. Barta & Co., Boston. It is a radical departure from the conventional trade circular in style, the type used being Jenson Old Style, set in small pages—about 4 by 4 inches—with large rubricated initials and suitable ornaments, leaving a very broad margin to the printed page. The presswork is very fine, the heavy enameled stock used showing to advantage the fine black and brilliant red inks used on the job. It is more in the line of an art production than a business circular, and reflects much credit on the Barta Press in its design and execution.

A VERY unique catalogue is that entitled "A Memorandum Catalogue and Check List of American Posters in the Collection of Wilbur Cherrier Whitehead." It was privately printed for W. C. Whitehead by The O. S. Hubbell Printing Company, Cleveland, Ohio. It contains fifty-two pages, but a peculiarity about it is that only the pages with even folios are printed upon, all the odd folios being entirely blank. All the American artists who have designed posters, magazine or catalogue covers find a place in alphabetical order, with a list of their works following their names. The catalogue is printed on rough laid paper with untrimmed edges, and stiff antique covers. Three hundred copies only have been issued, each one numbered, and it will no doubt be eagerly sought after by collectors. The printing is excellently well done.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 197 Potter building, 38 Park Row. All other specimens should be sent to the Chicago office as heretofore.

ITEMS OF INTEREST.

M. JACQUES GUERLAIN, of Paris, has just applied for a patent for perfumed ink, suitable for printing programmes and fancy stationery. The patentee claims that his new ink, in addition to being aromatic, has antiseptic properties calculated to render innocuous any bacteria that may have taken up their abode in the paper.

AT the loan exhibition of paintings held at Copley Hall, Boston, during the week beginning March 2, were arranged the fifty or more original posters from which that of Miss Blanche Channing, of the Boston Art Students' Association, was chosen to advertise the exhibition. They were fine specimens of the work of students from three institutions—the Boston Art School, the Boston Art Students' Association and the Cowles Art School.

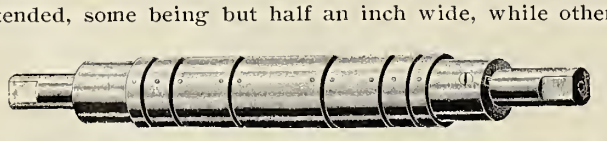
THE Christmas number of the *Deutscher Buch- und Steindrucker* contains interesting statistics as to the amount of paper consumed by the different nations of the world. According to it there are at the present time 3,985 paper mills in the world, the combined output of which amounts to 7,904 million reams a year. Half of this is used for bookwork, while 600 million reams are used for newspapers. According to population, the English consume the most paper, namely, 11½ reams per capita, followed by America with 10½ reams, Germany with 8 reams, France with 7½ reams, Austria and Italy 3½ reams, Mexico 2 reams, Spain 1½ reams, and Russia 1⅝ reams.

VERY successful tests of Professor Roentgen's new photography are now frequently made in the United States. Several college professors and surgeons have secured remarkably good photographs with Crookes tubes and the Tesla apparatus for producing high potential electricity. One was a photograph of a human foot, in which the bones were brought out clearly in black shadow without flesh or cartilage at the joints; hands were photographed in skeleton

with marked success, as well as cigars in cigar cases, coins in leather purses, and knives in wood boxes. Similar reports have been received from many English and European cities. No recent discovery has attracted an equal degree of attention.

Another typesetting machine is reported by the *American Stationer*. It is the invention of Col. B. F. Sawyer, of Atlanta, Georgia, and is of the matrix-making description. In appearance the machine is similar to the common typewriter, but larger. The letters are made of brass, and by the striking of keys are assembled into line, justified by touching a spring, when the foot is pressed on a lever and the assembled type are pressed into papier-maché, forming a matrix. The type are mechanically returned to place, and the work of assembling a new line is then begun. After an article is "set up" or a column is completed the matrix is taken in hand by the stereotyper and a plate is made therefrom ready for the press. There is only one operation necessary, and no technical knowledge is needed, while the speed of the machine is limited only by the agility or proficiency of the manipulator. There is no complicated machinery to get out of order, no melted or broken type. Last, but not least, the price will enable each little weekly paper to own a machine, as the prices thereof will range from $500 to $1,000. A strong company has been formed and will begin the manufacture of the machine in a few weeks either at Pittsburg or Atlanta.

Schelter & Giesecke, of Leipzig, have patented an attachment for chromatic printing suitable for the Universal and similar presses having cylinder ink distribution. The iron distributing roller, instead of being made in a solid piece, is smaller than usual, with collars that slip on and bring it up to the standard size, the collars being of different widths to suit the nature of the work for which they are intended, some being but half an inch wide, while others



are nearly half the size of the roller. Each section is furnished with a set-screw which keeps it in position, about a quarter of an inch from its neighbor, which distance is usually found ample to prevent the different colors from mixing. It is claimed that a single red line can be printed on a black form very easily by this method, or as many colors as rings on the distributor, either as individual colors, or blended chromatically, the latter effect being produced by setting the rings a little closer together, the intervening tints being formed in the mixing. When distinct colors are needed, the spaces between the rings are regulated according to the tendency of the individual colors to spread.

Professor Herkomer has given an exhibition of his new method of obtaining mezzotint results. A process discovered and patented by him enables an artist to work in black-and-white and give the result to the public without the intervention of an interpreter. In the course of ten minutes he rubbed in an impressionist landscape effect on a copper plate with a silver surface, using a thick black ink composed of German black and mineral oil, and producing a gradation of tones. The plate was then dusted over with a copper-colored powder. The coarser grains were retained where the ink was thickest and the finer grains where the tones were lightest. The plate when electrotyped produces a negative for printers. Professor Herkomer boasts that he can do as much in a day by the new process as would occupy him six weeks in mezzotinting.

The ownership of the design on a lithograph stone has frequently been a subject of dispute, and a curious case is now before the French law courts. An advertiser furnished designs and had his lithograph work done for two years by a certain firm, and at the expiration of the contract asked for transfer proofs of each color for the use of another lithographer to whom he was transferring his patronage, to save the cost of having the work re-designed. The lithographer declined to furnish the transfers, and was sued for their value. The case opens up a fine question as to whether a firm having paid for drawing a design is entitled to transfers from it, and if so, how many? In the case of a lithograph executed in several colors such transfer proofs would be very valuable to the firm who wished to place future orders with some other lithographer.



Original Initial Designs by F. W. Goudy, Chicago.

THE COST OF JOBWORK.

The Employing Printers' Association of Kansas City, Missouri, recently discussed the subject of making estimates on the cost of jobwork. Since the association was formed it has developed that in some way several of the printers were making prices at about fifty per cent less than the rates recognized by leading houses, and it was soon seen that if such an organization was to be of value some plan for making uniform rates must be adopted, and several meetings have been devoted to consideration of the subject. One job was figured on by six printers, and prices ranged from $36 to $78 per thousand. One printer said it could be set for $9, while old printers declared the composition would cost $33. To determine the matter the job was set, and it was found to be worth almost $30, and the $9 man was convinced.

NEWSPAPER GOSSIP.

THE *Nordwestlicher Courier*, of Fond du Lac, Wisconsin, has donned a new dress throughout, and now presents a much improved appearance.

THE February issue of the *Trade Press*, Chicago, contained a full report of the fifth annual banquet of the Chicago Trade Press Association, with pictures of a number of the gentlemen attending.

La Revista Tipografica, published by Eduardo M. Vargas & Co., Yrapuato, Gto., Mexico, begins a new series with the February, 1896, number, and makes its appearance in an enlarged and much improved form. It is the only journal in Mexico devoted to printing, and deserves additional success in its new series.

El Porvenir de Centro America is a new sixteen-page weekly, published by G. J. Dawson & Co., San Salvador, a neatly gotten up and well printed journal, the many halftones used in illustrating it being engraved at the plant run in connection with the paper. It is the only publication in Central or South America devoted to general literature and the arts, and deserves the success which it will undoubtedly attain.

WILLIAM CAMPBELL, a well-known Canadian newspaper man, is organizing a summer tour in Scotland under the management of Thomas Cook & Son. The present year is the centenary of Burns, and Mr. Campbell's attractive itinerary and the moderate cost of the tour—$390—will no doubt enlist numbers of tourists to go under his care to the land of cakes. Further particulars may be had by addressing Mr. Campbell, 15 Toronto street, Toronto, Canada.

THE *Nordstern*, of La Crosse, Wisconsin, celebrated its fortieth anniversary by issuing an edition of forty pages, devoted mainly to the history and industries of La Crosse, illustrated with numerous engravings of her prominent business men and attractive scenery. With this is inclosed a facsimile of the paper as it appeared in 1856, with engravings of its first proprietors. Mr. Candrian, the present editor, is to be congratulated on the handsome appearance of this souvenir edition.

THE Dowagiac (Mich.) *Standard* edited and published a special school edition of that paper February 28. It was eight pages, seven columns each, all home print, and contained illustrations of school buildings, city and county educators, cuts of Lincoln and Washington. The matter was prepared largely by the teachers of the county. Prize essays on "The Man Lincoln" were published, and prizes awarded by the paper to the winning contestants. The *Standard* has recently purchased the Dowagiac bookbindery, and will run it in connection with the paper.

THE editor of the *Telegraph*, New London, Connecticut, says: "The cathode ray and the X ray, and the various names for the new process, are sure to take up a large part of the public prints for a long time. This is the age of miracles, in sooth. But it is merely the possessing by the finite of some of the knowledge which the Infinite is willing to allow it to use and control. There is absolutely no limit to the possible. It is simply ourselves who are to blame for opacity of vision and comprehension. The more we develop the more we shall perceive the things now sealed."

THE *Congregationalist* celebrated, March 12, the completion of eighty years of continuous newspaper life by issuing a sixty-four-page number, replete with notable articles and historical material of exceptional interest, not only to the newspaper fraternity, but to the public generally. The editors have summoned to their aid experts in the various fields of human progress, and the result is a series of articles which constitute a masterly and exhaustive survey of the nineteenth century. Ten pages are devoted to a review of the history and development of the paper as a representative religious organ, with facsimiles of the early numbers. The issue is richly illustrated and its regular departments are not abridged. The *Congregationalist* is the continuation of the *Boston Recorder*, founded in 1816 by Nathaniel Willis, a hitherto unpublished picture of whom appears on the cover page of this anniversary issue.

THE Cripple Creek Press Club, Cripple Creek, Colorado, was permanently organized January 26 with a charter membership of thirty-eight. Thomas M. Howell, of the Cripple Creek *Times*, was elected president; Halsey M. Rhoads, of the Victor *Record*, vice-president; Dean Burgess, of the Cripple Creek *Journal*, recording secretary; William Grosvenor, of the New York *Tribune*, corresponding secretary, and J. Knox Burton, treasurer. The membership includes all the correspondents of the Denver, Colorado Springs, Pueblo, and Eastern papers located in the district.

W. S. OSBORN, secretary and general manager of the Hill Printing Company, Eustis, Florida, informs us that some changes have recently taken place in the management of the *Lake Region*, the paper published by them, owing to the death of the senior member of the firm of Hill Brothers, the former publishers. Hewett Hill, the president of the new company, was the founder of the paper, and is postmaster of that city. They propose to put on an entire new dress and publish the paper twice a week. There is only one other twice-a-week paper in Florida the Jacksonville *Times-Union*.

OF INTEREST TO THE CRAFT.

THE fifth annual concert and ball of Concord (N. H.) Typographical Union, No. 297, was given in that city on February 14. The programme and order of dances gotten up in honor of the event is a very creditable production.

JOHN B. PAYNE, superintendent of the *Argonaut* composing rooms, Lexington, Kentucky, has received a patent on a button designed by him emblematic of the International Typographical Union. At the Louisville convention Mr. Payne's design was indorsed by official resolution.

THE grand annual ball of Printing Pressmen's Union No. 61, of Baltimore, Maryland, was held on March 16. Elaborate arrangements were made, and the function proved to be a glittering success. The editor of THE INLAND PRINTER has pleasure in acknowledging the usual press courtesies at the hands of the secretary and president, which came too late, however, for mention last month.

A HONOLULU (H. I.) correspondent, writing under date of February 25, states that considerable stir has been occasioned in printing circles by the introduction of Mergenthaler typesetting machines. The machines are not yet in skilled hands, but it is anticipated that they will be so in the near future. It would seem that the machines are economizers from the fact that they have been imported into a brown and white community, a distance of 5,000 miles, to supplant hand labor which is done at from $5 to $12 per week. It is fair to say, however, that it is rumored that the gentleman who ordered the machines has been censured by the directors of his company, and the wisdom of the investment is thus more or less of an open question.

THE Union Printers' Mutual Aid Society, of San Francisco, California, elected the following officers for the ensuing year: President, Lewis P. Ward; first vice-president, A. M. Parry; second vice-president, George E. Mitchell; recording secretary, A. J. P. Regaudiat; financial secretary, John R. Winders; treasurer, William B. Benoist; marshal, George H. Saunders; guardian, Frank Mooney; board of directors—Andrew F. Smith (chairman), James P. Olwell (secretary), George H. Branch, James L. Shearer, James T. Kelsey; physician, William L. Berry, M. D.; druggist, Will B. Kirk. The reports showed that $350 had been paid

in the last six months to members, and that $4,100 was in the treasury. The society will celebrate its ninth anniversary with a picnic, for which arrangements will be made very soon.

A RUMOR to the effect that the Mergenthaler Linotype Company had established a school for the education of raw recruits as linotype operators induced President Prescott, of the International Typographical Union, to address a letter of inquiry on the matter to President P. T. Dodge, of the Linotype Company. President Dodge in his reply says:

This company has not now, and, as far as I know, never did have, a school for teaching the art of operating the Mergenthaler machine, that is, for teaching compositors. It has a room, soon to be enlarged, in which men are instructed as to the construction and operation of the machine in order to enable them to properly adjust and care for them, that they may be kept in operative condition.

Wherever we have contracted to deliver machines, we receive into our shop, if requested, the foreman or other representative of the intending user, and instruct him, as far as may be necessary, to enable him to care for the machines when they reach the office. In a few instances, and for special reasons, men have been instructed in our factory to a limited extent in the operation of the machines. In most, but not in all, of these cases, men were to run and care for their own machines in our machine plants.

It has been the policy of this company in introducing machines to have them operated, as far as possible, by men already in the offices, and we have in all cases recommended the transfer of men from the cases to the machine, and this practice has been followed in almost every case.

I have no present idea of establishing a general school for the instruction of operators. Of course, I reserve the right to do so, and if I feel at any time that it is advisable and for the best interests of all concerned to establish in our factory a school in which intelligent American citizens who desire to earn an honest livelihood may learn the art of operating these machines, as they would learn any other art or industry, I should, of course, establish such school. It has been and will be my effort, however, to protect and foster, as far as possible, the interests of the practical printers, men who are experts in the art, and who should not be displaced by the machines if it can be avoided. Yours truly, P. T. DODGE.

TRADE NOTES.

THE publishers of the *News and Chronicle*, Allentown, Pennsylvania, have recently put in a Goss perfecting press.

J. F. ATCHISON, of Jerseyville, Illinois, has purchased a job printing plant, and is establishing himself in business at Upper Alton, Illinois.

GEORGE R. PALMATEER, member of I. T. U. No. 52, has started a job office at 640 Second avenue, Lansingburg, New York.

CONNER, FENDLER & Co., formerly of 16-20 Chambers street, New York, have removed to new and commodious quarters at 56 Beekman street, the same city.

THE Osborne Company, Red Oak, Iowa, is the present name of the calendar publishers and stationers in that city formerly known as the Osborne & Murphy Company.

MR. BERTHOLD HUBER, president of the Huber Press Company, Taunton, Massachusetts, was in Chicago recently, and favored THE INLAND PRINTER with a call. He spent some days in the city visiting a number of offices, accompanied by Mr. Thornton, western manager of the company.

THE Crosscup & West Engraving Company, Philadelphia, have removed to 147 to 151 North Tenth street, and been merged with the Philadelphia Photo Electrotype Company, doing business under the title of the Philadelphia Photo Company and the Crosscup & West Engraving Company's Combination, where, with increased facilities, large plant and all the modern appliances, they will be enabled to execute all orders promptly.

THE International Calendar Company, of the Bible House, New York city, has bought and enlarged the plant of Simpson & Lyall, printers and publishers of fine books and job printing, at 136 West Twenty-fourth street, in that city. The firm has the most approved styles of type and machinery and turns out large quantities of church printing, including thirty-six church monthly magazines, and many high-grade periodicals. We acknowledge receipt of a copy of "Art Education," printed by the company, through the courtesy of Mr. George R. Moon, the foreman of the establishment.

J. WEAVER & Co., 19 South Ionia street, Grand Rapids, Michigan, dealers in paper and stationery, who recently came to that city from Kalamazoo, have secured new capital and experience by the addition of a partner, Harry H. Burr, of Detroit. Mr. Burr has had eighteen years' experience in the jobbing paper and stationery business in Detroit. The firm name will be Holmes & Burr. W. F. Holmes, the senior partner, was really the owner and manager of the business.

J. H. LETCHER, formerly of the Bryan Press, Bryan, Ohio, has purchased the Home Journal Printing House, late Thompson Brothers, Fort Wayne, Indiana. This establishment is one of the largest and most complete in that city, and, in addition to the regular printing, does a wholesale stationery business and manufactures blank books. Mr. Letcher leaves his old location with some regret, but feels that in the new field there are greater possibilities, and is confident of making a success of the venture.

THE suit of Edward L. Megill, of New York city, against Frank X. Muller and Joseph A. Boehringer, of Buffalo, New York, for infringement of the former's patents, which has been pending more than two years, has finally reached a settlement, the defendants having agreed to assign their patents to Mr. Megill on condition of the suit being abandoned. This leaves him as a manufacturer of gauge pins in free and undisputed possession of the field. As he has occupied it so long and to such good purpose, it would seem that he is entitled to it, and his friends will be glad to learn of the successful outcome of his suit.

ON page 56 appears a half-tone entitled "On the Beach," made from original wash design by J. Manz & Co., Chicago, which merits more than passing notice. Aside from the originality of the drawing, the artistic wood-engraved effect produced by handwork tooling gives the picture a character and distinctiveness not obtained by the ordinary half-tone method. The demand for high-grade work of this nature is becoming greater every year, and it is to meet this demand that this firm has employed and placed at the disposal of publishing houses and printing establishments a staff of artists skilled in the higher branches of the engraver's and process-worker's art.

THE attention of printers is called to the advertisements of the Kidder Press Manufacturing Company upon page 18. A machine that will print, cut, and score in one operation is a wonderful one, and will add a great deal to the effectiveness of a boxmaker's plant. With this piece of machinery the owner of such an establishment will be in position to make prices and secure orders that rival concerns could not touch. The advantages of this new device are certainly worth looking into, and many readers of THE INLAND PRINTER will undoubtedly do this. The rotary web perfecting press, made by the same company, we learn, is meeting with great success.

THE Franklin birthday banquet of the Buffalo Typothetæ was one of the most brilliant successes known in the organization. Fifty covers were laid, and although the toast list was long the speeches were brief and pithy, and the greatest enjoyment prevailed. The menu, a most artistic production, was produced by Mr. J. A. Pierce, of the Matthews-Northrup Company. The covers of the menu were of a novel character, "Defender" cover stock, a new cover paper made by the Niagara Paper Mills, of Lockport, New York, being used. On the front cover the stock was crushed, and a fine portrait of Franklin imprinted, with emblematic surroundings, the whole worked in three impressions. The usual lightning in gold was added by hand. On the back

cover a blank embossed buffalo head was the tasteful finale. Much of the success of the function is due to the efforts of Mr. Herbert L. Baker, the secretary of the typothetæ, and the apt and scholarly arrangement and quotations of the menu show him to be a past master in the art of social entertainment of this character.

We have received from Mr. P. T. Dodge, president and general manager of the Mergenthaler Linotype Company, New York, a complete list of offices receiving linotype machines during February. The list includes papers and offices from Massachusetts to California, and some of the cities in the South, such as New Orleans and Houston, Texas. Ten of the machines were sent to the *Argus*, of Melbourne, Australia. The total number of machines shipped during that month was sixty-nine. We are informed that the company is now selling steadily eighty machines per month and upward, largely to small newspapers and book offices, most of the large offices having already been filled.

The Hoke Engraving Plate Company, St. Louis, Missouri, have recently made an arrangement with the Government Weather Bureau whereby the daily maps issued by that department will be produced by their chalk process. It has been suggested that the weather maps issued by the government be reproduced by this method for the leading dailies of the country. This would enable thousands to examine these interesting records where now but comparatively few have a chance of seeing them. Some of the dailies have already taken up the plan, and are at present printing weather maps made by the Hoke plate process without the aid or the encouragement of the government, but simply through the courtesy of the legal officials. We are informed that others will shortly adopt the scheme, and make these weather maps a regular feature of papers.

Advices from San Antonio, Texas, state that the business men's club of that city is contemplating encouragement to papermakers to establish a paper mill in that locality. It is said that the facilities afforded by San Antonio for the manufacture and disposition of a large quantity of paper for the average use of printers and commercial houses are very great, and the club has for a long time contemplated offering some kind of inducements to a paper manufacturer to locate there. There is an abundant supply of the finest water from the San Antonio river, and reasonably cheap fuel in brown lignite at $1.25 a ton, which is equal to about one-half ton of the average steam coal. The club could doubtless secure the coöperation of the largest consumers of paper in San Antonio, guaranteeing to take the entire output of a moderate mill from the start.

Bingham & Runge, roller manufacturers, of Cleveland, Ohio, have been granted by the United States Supreme Court a permanent injunction against Joseph B. Daley & Co., of New York, restraining them from using a "roller carrier" of which the former company are inventors and patentees. The device in question is a very simple one, and yet like all simple contrivances it is most effective. It consists of a strong paper tube into the ends of which are fastened round wooden blocks with holes in their centers. The ends of the core of the rollers are placed in the holes in the blocks, and when they are fastened into the tube it forms a perfect case, not only protecting the rollers from dust and dirt but from evaporation as well. Their utility is not confined to carrying facilities alone, however for when rollers are taken from the press after being used they may be returned to the case and laid away upon a shelf or in a drawer, there to remain without danger of injury until their use is again required. Bingham & Runge, of Cleveland, and the Bingham Brothers Company, New York, are the only firms which have the right under the patents granted to the first named, of making use of these carriers.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

STOP THOSE LEAKS.

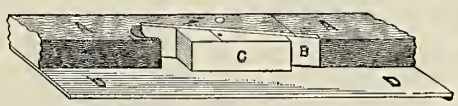
Every printing office has its leaks; one of them is sending your tableting out to have done, when you can do it as well yourself with a can of cement, a brush and a tablet press. There are plenty of so-called tablet presses in the market. Many are simply clamps and bricks, but the best is the Scott Tablet Press, for it is the simplest, strongest, and cheapest. Every printing office needs a tablet press; it is a handy thing to have, does away with those bricks and weights you are now using. Order a Scott, for with it you can pad any size, from smallest statement to the largest letter-head, at same time. Price reduced to $5. For sale by all dealers in printers' supplies.

THE EMPIRE.

The Empire typesetting machine recently set up in the salesrooms of A. D. Farmer & Son Typefounding Company, 113 Quincy street, Chicago, mentioned in our last issue, is now running, and has been visited by a number of prominent publishers, all of whom are delighted with its working. The page of Abbey Text shown by this foundry in this issue includes the two new sizes, the 8 and 10 point, which are being put in by all printers who wish to have the series complete.

A NEW GALLEY.

A new galley has been brought forward by the Hamilton Manufacturing Company which promises to come into popular use at once. With the galley is combined a quoin, or series of quoins, for locking type into the galley, and the distinctive feature is that the quoins are a part of the galley and are not detachable. Many devices have been patented and placed on the market to serve as galley lock-ups, but it has not heretofore been attempted to combine the lock-up with the galley. It would seem that a combination of this kind, if constructed on mechanical principles, and offered at a reasonable figure, would solve the problem. The advantages are at once apparent to every practical printer. The quoins are always in place when most needed. This is not always the case with detachable lock-ups. It requires but a small fraction of the width of the galley for locking purposes, consequently a greater portion of the galley is available for type, and, in newspaper work, narrower galleys can be used than has heretofore been the case. No side-sticks are required to be used in connection with this galley; this in itself is a material saving. The quoin is extremely simple in construction, and the manufacturers guarantee it not to get out of order, and with good usage to last as long as the galley itself. We give here an illustration of it on a small scale. This quoin was first brought out by the Caslon typefoundry, of London, and introduced extensively among the British printers, where it is giving great satisfaction. The Hamilton Manufacturing Company have purchased the right to manufacture and sell it in America. The price has been made so low as to place this excellent device within the means of every printer who uses a galley. At 12 cents per

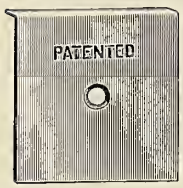


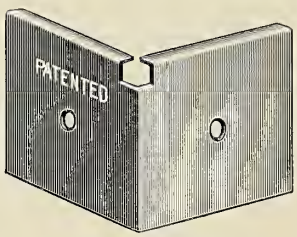
A—Represents a part of the wooden galley side.
B—The fixed part of the metal quoin.
C—The metal sliding quoin.
D—A part of the bottom of the galley.

quoin it will be attached to any galley manufactured by the company. We refer to the Hamilton Manufacturing Company's advertisement on another page, where it is more fully described and illustrated. We predict a cordial welcome for this excellent device.

THE RAFTER DEVICE FOR SECURING PLATES.

One of the difficulties which pressmen have had to contend with in printing half-tones and other plate work has been the old style of mounting the plates and securing them by screws or nails. This system has been proved to be insecure very often when the work has not been done with the most careful attention, and when a plate has become detached from its mount in the middle of a long run, no one but a pressman can realize the vexation which the general ruination causes, or how fervent the prayers have been for some economical plan of fastening plates in lieu of that of nails and screws or the futile anchoring. Again, many pressmen adopt a system of underlaying half-tone plates, placing their underlays between the plate and the mount, by which system it is said much time is saved and a more artistic effect produced. When such pressmen have to withdraw screws and nails from the plates to apply the underlay, they are not only at a serious risk of damaging the plate but are also at much expense of time. In view of these facts it is gratifying to see the old saying again proved that the spirit of invention is never long in finding a remedy for all mechanical difficulties, and that a very simple and inexpensive system of side and corner pieces for securing plates to mounts has been placed on the market by the Rafter Manufacturing Company, of Hartford, Connecticut. These pieces form a perfect clamp which enables the pressman to take any plate from the block in less than two minutes. On catalogue work, when electrotyped, these clamps will be found appreciable money savers in the matter of patent blocks. The clamps are put on with screws and are so applied that they are absolutely safe, making it impossible for plates to work loose. Another important advantage of the clamp is the convenience of close-mounting the plate, as no large bevel is needed to insert nails or screws as in the old way.





THE J. L. MORRISON COMPANY REMOVAL.

The J. L. Morrison Company, 15-17 Astor Place, New York, have removed to new quarters at 60 Duane street, in the same city. They are well known to the trade as dealers in bookbinders' machinery and materials, two of their best-known specialties being the "New Perfection No. 7" wire stitcher and the "Niagara" automatic feeder.

A MODERN PAPER CUTTER.

A shoe knife or plow cutter may have been sufficient for the wants of country printers a few years ago, but at this time, when quality as well as quantity of work must be taken into account, the best machines are an absolute necessity. The Advance just meets the wants of printers and others whose business demands a good, substantial lever cutter. It is built on strictly mechanical principles, and is admitted to be the most popular moderate-priced cutter ever manufactured. The bed is supported in center by a heavy cast-iron cross-brace, and will not spring under pressure of clamp or knife. No gears or springs to get out of order, the knife-bar being controlled by a link motion and the lever counterbalanced. No babbitt or soft metal used in bearings. The knife has a dip-cut, which, with the new-style lever, makes the cutting very easy. Special care is given to accuracy in having all gauges squared perfectly to the knife. The interlocking back gauge and clamp permits stock to be cut to width of three-fourths of an inch. The back gauge is extra long, which brings it close to the side gauge, a great convenience in squaring small stock. The screw which actuates the back gauge is supported at both ends, and thus obviates undue wear on gauge-nut. A figured scale is sunk in table for convenience in cutting to measure. For other points of superiority see new illustrated circular which may be obtained of any typefounder or dealer, or The Challenge Machinery Company, sole manufacturers, Chicago.

THE CHALK-PLATE PROCESS.

Upon another page of this issue appears a cut of Joseph Jefferson, printed from an original stereotype made by the chalk-plate process of the Hoke Engraving Plate Company, St. Louis, Missouri. This process has come into quite general use among newspapers, and is also being used in a commercial way for labels, letter-heads, cards, etc. We acknowledge receipt of several engraved plates executed in the lithographic style, together with samples of portrait work, which show the possibilities of this process in a most striking manner. They can be examined at THE INLAND PRINTER office by all callers.

THE OLDS GASOLINE ENGINE.

We take pleasure in calling the attention of our readers to the advertisement of the Olds Gasoline Engine, on page 100 of this issue. Their steadily increasing sales, especially through the recent hard times, demonstrates the practicability of this reliable and inexpensive outfit. A map has recently been issued showing the towns where the Olds gasoline engines are in use, and from a point in northern Indiana they are in use in seven hundred towns within a radius of three hundred miles, while in their own state (Michigan) they can be seen in over one hundred and forty-five towns, some towns of not over three or four thousand inhabitants have as many as fifteen in use for various purposes. This outfit was first placed on the market in 1885, the manufacturers then occupying a wooden building 18 by 36 feet, while today their two-story brick works covers a space 100 by 150 feet, equipped with the most modern machinery. It will pay anyone to visit their works at Lansing, Michigan, and form something of an idea of the manufacturing of this outfit and the care that is used in its construction.

IMPROVEMENT IN POPULAR PEARL PRESSES.

FOR many years the manufacturers of the Pearl Press have been importuned to apply an impression throw-off to it, but important matters concerning the development of their other presses have prevented them from complying with the request. They have now, however, placed on the market two sizes, 7 by 11 and 9 by 14, designed for high speed, similar in general construction to the popular No. 3 Pearl, but with the added features of an impression throw-off and solid frame and full-length fountain and an automatic quick-stop shipper and brake. For the rapid execution of small work there is no press made that will give a larger return on a moderate investment than these new presses which are designated as the Pearl Nos. 11 and 14. It is built by Messrs. Golding & Co., Boston, Philadelphia, Chicago, and 28 Elm street, New York, and sold by all foundries and dealers, from whom circulars can be obtained on application.



No. 6, 25c

No. 3, 20c



No. 2, 25c

No. 4, 25c

No. 5, 20c

THINK how many times you have wanted ornaments and initials, but gave up the desire when you considered the price—35 and 60 cents each. Weep no more, brothers; here is your opportunity! You can afford this

DOLLAR BARGAINS

Every dollar bargain we have offered has been appreciated by printers in America and in foreign countries, and this method of presenting our goods has made us many substantial customers

Don't want stamps and will not pay exchange on drafts

Express and P. O. money orders preferred

W. L. WARNER CO.

7018 STEWART AVENUE

CHICAGO, ILL.

Your choice of 8 Ornaments for
Your choice of 8 Initials for (any letters)

$1.00

Postpaid anywhere in the United States



No. 8, 30c



No. 13, 30c



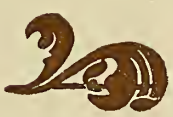
No. 10, 20c



No. 11, 25c



No. 1, 25c



No. 7, 25c



No. 9, 30c



No. 12, 20c

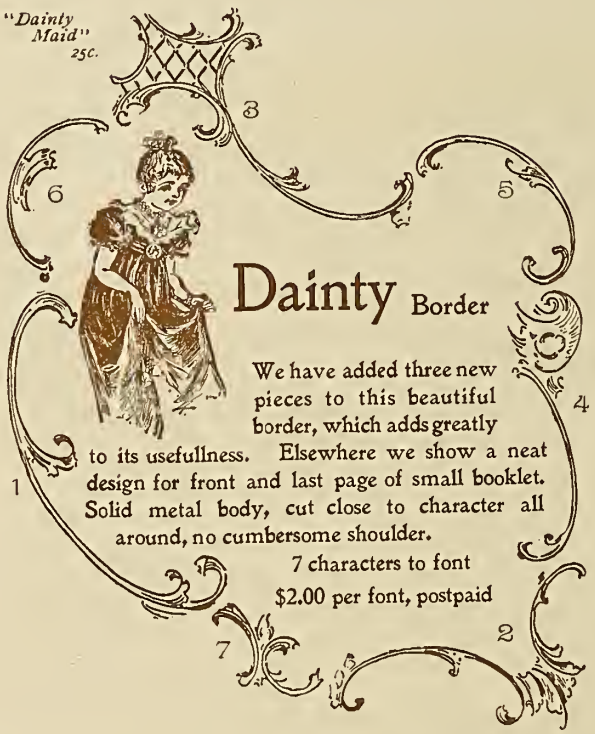


INITIALS 25c APIECE, IF ORDERED SINGLY



W. L. WARNER CO.

7018 Stewart Avenue
Chicago, Ill.



Price per font—12 of No. 1.
$3.00 12 of No. 2.
1 of No. 3.



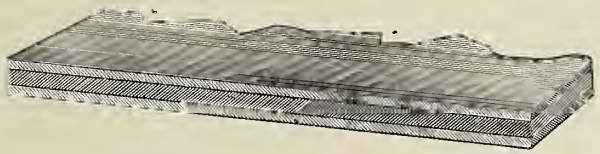


Ancient... Just the thing for attractive and odd jobs, now so much in demand and required of the up-to-date progressive printer. This border is cut close all around and will join together in any position.

Per font of 4 pieces, $2.00
Per font of 8 pieces, 3.50
(two of each character)

THE "NEW DEPARTURE" CASE.

The most important improvement in the line of printers' wood goods which has been brought out within the last few years is the "New Departure" type case manufactured by the Hamilton Manufacturing Company, of Two Rivers, Wisconsin, an advertisement of which appears upon page 31. The weakest point in the regular type case as made heretofore is the bottom, which is constructed of several strips of three-eighths material, and joined together with ordinary tongue and groove. These bottoms being made of soft wood were subject to considerable swelling and shrinking under atmospheric changes and would often check and split, allowing the thin type to drop through the seams to the great annoyance of the workmen, and practically destroyed the case. With the case we now mention the only change is in the peculiar construction whereby the life of the case is so lengthened that it is practically indestructible. The bottom is made up of three veneers, the grain in the center piece running crosswise with the upper and lower layers, and the whole firmly cemented together, making a bottom without



SECTIONAL VIEW OF BOTTOM—FULL SIZE.

joints and which absolutely cannot shrink, warp, or crack. Once placed on the case and secured in place it remains there for all time. Another great feature of this case is the method of rabbeting the bottom into the side rails and front. In the ordinary case the bottoms are nailed onto the frame, exposing the edges and giving the case an unfinished appearance, while in the "New Departure" case the edges, being rabbeted into the frame, are invisible. In cabinets this improvement is instantly made manifest to every practical eye. Where the bottom is nailed to the frame the case slides on the bottom, and the grain of the wood in the same running opposite from the grain in the strip on which the case slides, friction is produced and the case will soon wear until the heads of the nails become exposed, and the damage will be considerable unless the trouble is quickly remedied. In the "New Departure" case, the bottom being grooved *into* the side rails, the side rail itself carries the case on the slide in the cabinet or stand, and with the grain of the wood running in the same direction, the result is perfect freedom, without jar or friction, and less liability of wearing. So great is the superiority of this case that the Hamilton Manufacturing Company have decided to place it in all of their cabinets hereafter. Although the cost of making the case is more than by the old method, it is the firm's belief that the increased business which it will bring will more than compensate them for the additional outlay. A handsome two-color folder has been issued, illustrated with fine wood cuts showing to good advantage the merits of the new case, which the manufacturers will mail on application.

THE OPENING OF NEW PEORIA LINES.

The Chicago & Alton, America's most popular railroad, opened two new short lines for freight and passenger traffic on March 23. The first runs between Peoria and Springfield, Auburn, Pawnee, Carlinville, Alton and St. Louis, via Lincoln; the other between Peoria and Jacksonville, Louisiana, Mexico, Marshall, Higginsville and Kansas City, via Delavan. Fast train schedules and through car service by both lines are in effect in both directions. All day trains on the Chicago & Alton Railroad are equipped with palace day cars and reclining chair cars, and all night trains with Pullman palace sleeping cars. Drawing-room buffet cars and dining cars are also run on all trains. An attractive circular fully describing the opening of these new lines and the equipment and service of the Chicago & Alton Railroad has recently been issued by the passenger department, and will be sent upon application to anyone interested, by addressing James Charlton, General Passenger and Ticket Agent, Monadnock Building, Chicago.

WHITING PAPER COMPANY'S NEW CATALOGUE.

The Chicago branch of the Whiting Paper Company, 238 and 240 Adams street, has just issued a new catalogue showing a portion of the product of their mills, which is carried in stock at the Chicago warehouse. The Whiting Company manufactures flat papers, bristols, fancy papers, embossed boards, fine stationery and wedding goods, and carries in stock one of the largest assortments in this city. Their goods have been upon the market for over thirty years and are well known to the trade. The catalogue is printed upon buff paper in black and red, contains 108 pages, and is arranged in very convenient form for reference, and completely indexed. It is bound in flexible cover, with embossed title in red, and round-cornered, and makes a very handsome book of reference. They will be pleased to forward a copy of it to printers, desiring to purchase their goods, upon request.

ABOUT GERMAN PRINTING INKS.

There are no better printers in the world than the Germans, and much of the fine quality of their work is due to their superior printing inks. German manufacturers seem to know all there is to know about the intricacies of ink-making, and the best test of this fact is that while several branch houses of German printing-ink factories have been established in the United States there are none representing similar industries from any other foreign country. We introduce to the readers of THE INLAND PRINTER this month one of the most notable of these firms, that of Kast & Ehinger, of Stuttgart, Germany, represented in this country by Mr. Charles Hellmuth, 44-50 East Houston street, New York. Our readers will do well to place themselves in communication with Mr. Hellmuth, if for no other reason than to possibly further their knowledge of a subject of much interest to their business. His advertisement is on page 13.

NEW RELIANCE HAND PRESS.

Paul Shniedewend & Co., Chicago, have brought out another and smaller size Reliance hand press, intended for the use of wood engravers and printing offices, the size of bed being 18½ by 23½ inches; platen 15 by 20 inches. The press is of the Washington style, and is constructed on the same principles for strength and rigidity as the larger Reliance now so extensively used by photo-engravers and others. Although intended for the purposes as stated above, it has been satisfactorily tested on half-tone work. The idea in introducing this new size is that it will, in a great many establishments, answer the purposes as well as the larger one, and at less expense. The manufacturers will cheerfully furnish any further information desired. A half-tone illustration of this hand press will appear in next number of THE INLAND PRINTER.

THE KING EMBOSSING PRESS.

Elsewhere in this issue will be found the advertisement of the A. R. King Manufacturing Company, of New York, makers of the King embossing press. This press has been in use by leading stationers and manufacturers for the past ten years, and has always given satisfaction.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

BOOKS.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 143 Bleecker street, New York, and all typefounders. Handiest and most useful works published for printers. All who are starting in business need these books.

AGREEMENT ON STYLE — The Chicago Society of Proofreaders is wrestling with the problem of Uniformity in Style, and a report on the subject was made at the last meeting. This report will be given in full in the April number of *The Proofsheet*, the only publication of its kind in the world. Ten cents per copy; $1 a year. Canvassers wanted. BEN FRANKLIN CO., 232 Irving Avenue, Chicago.

AGENTS WANTED — For the "People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

A MINT OF HINTS is the title we have given a brochure of thirty-three elegant embossed designs suitable for catalogue covers. Every page is an idea, and is worth many times the $1 we receive for it (cash with the order, express prepaid). Each design is worked in from one to five harmonious colors; you cannot afford to be without it. Ideas produce others, and a study of this book will aid your thinker. GRIFFITH, AXTELL & CADY CO., Embossers, Holyoke, Mass.

AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 197 Potter Building, 38 Park Row, New York.

BEATS BRADLEY ON COVERS, 10 cents. See what may be done with borders rightly put together. NORTH STAR, Westfield, Mass.

BEST OFFER YET — "The Landis Family," 90 pages of historical genealogy, from 1600 to present day; printed from new type; bound in brown cloth; and "Specimens of Pluck's Printing," 50 pages of fine work; both only 80 cents, worth $2. D. B. LANDIS, publisher, Lancaster, Pa.

ECONOMICAL SUBSCRIPTION LEDGERS save time, save money, prevent errors, quick reference. Meet every requirement of any newspaper. Specimen page, descriptive circular, prices, etc., address GRAPHIC PRINTING CO., Pine Bluff, Ark.

FROM MANASSAS TO APPOMATTOX — Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

OLD CATO — The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundland dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy, $1. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PRINTERS — Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

VARIETY COVER DESIGNS, 10 cents. Unique; for printers; in great demand; original and artistic. NORTH STAR, Westfield, Mass.

FOR SALE.

CINCINNATI DRUM CYLINDER, 22 by 28, air springs; tapeless delivery; recently overhauled; $500; one-fourth cash, balance $12.50 monthly. Address "D 36," care INLAND PRINTER.

FOR SALE — Huber 2-revolution, 7-col. qto.; Campbell 2-revolution, 6-col. qto.; Potter Drum Cylinder, 6-col. qto.; Babcock Standard, 7-col. qto.; Campbell Complete, 7-col. qto.; Hoe Drum Cylinder, 6-col. qto. EMPIRE PRINTING PRESS & MFG. CO., 249 Centre street, New York.

FOR SALE — Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "D 18," care INLAND PRINTER.

FOR SALE — One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE — 13 by 19 Universal press, with throw-off, fountain, steam fixtures and extra set of roller cores. Has been but little used and is in first-class condition. Address ILLINOIS ENGRAVING CO., 350 Dearborn street, Chicago.

SITUATIONS WANTED.

NEWSPAPER ARTIST desires situation; experienced in all branches of work. Address "D 28," care INLAND PRINTER.

PARTY thoroughly understanding manufacture of printing inks, varnishes, etc., open for a position. Address "D 29," care INLAND PRINTER.

PRESSMAN — A first-class cylinder and platen pressman wants position; steady and reliable. Address "D 25," care INLAND PRINTER.

PRESSMAN — Cylinder (union). Expert on half-tones and fine bookwork; best references; go anywhere; state terms. Box 578, Lexington, Ky.

PROCESS PHOTOGRAPHER and etcher desires position with first-class house. Samples and references furnished. Address "D 24," care INLAND PRINTER.

THE SUPERINTENDENT of the largest printing and lithographing establishment in a city of 55,000 desires to make a change. Does all the estimating, buying, etc.; considered a first-class purchaser. A practical and up-to-date printer; sober and reliable, a good talker and not afraid to work. Want a position with a house which knows a good man and appreciates his efforts. Address "D 15," care INLAND PRINTER.

WANTED — A position by an all-round printer thoroughly understanding the running of small presses. Out of town offers considered. Address "D 12," care of New York office INLAND PRINTER.

WANTED — A situation by an expert double-entry bookkeeper, who is also a first-class penman. Would like position with good house and can furnish best references. Address "D 13," care INLAND PRINTER.

WANTED — Position as foreman or manager of a first-class bindery, blank or printed; reliable and thoroughly practical; references. Address "D 21," care INLAND PRINTER.

WANTED — Position by a practical printer and pressman outside of office; on the road preferred. Address "D 27," care INLAND PRINTER.

WHO WANTS a reliable manager or superintendent for printing business? Twenty-two years' experience. Address "D 34," care INLAND PRINTER.

HELP WANTED.

BOOKBINDER — Experienced in all branches, who can estimate on work, to take charge of small bindery. Address, stating qualifications, salary expected, etc., S. B. NEWMAN & CO., Knoxville, Tenn.

UNITED STATES CIVIL SERVICE EXAMINATIONS occur soon in all states for positions in government printing, railway mail, postal, customs and internal revenue services; no political influence necessary. High grade insures appointment. Full information free. U. S. BUREAU OF INFORMATION, Cincinnati, Ohio.

WANTED — Pen-and-ink artist to make original drawings and take charge art department illustrated weekly newspaper in middle state. Permanent position and good wages to right man. Inclose particulars and clippings of work. Address "D 20," care INLAND PRINTER.

WANTED — Pressmen to use H. L. Roberts & Co's Tape Couplers, the only practical method of permanently connecting ends of tape. Send $1 to 48 Centre street, New York, for sample outfit. Indorsed by leading pressmen everywhere.

WANTED — Two first-class, up-to-date job compositors. Permanent situation; union. Address "D 19," care INLAND PRINTER.

WANTED — Two thoroughly competent job compositors for the finest class of commercial and catalogue work. Must be original and tasty, and be able to handle their work without detail instructions. Permanent situations if competent. Send samples and state where last employed and salary expected. Address "D 10," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

ARE YOU LOOKING FOR BUSINESS?—$3,500 will buy a well-equipped printing office with job and cylinder presses, in running order, and with a good line of custom. Address C. WESLEY, 98 Appleton street, Boston, Mass.

BOOKBINDERY FOR SALE—Ruler, pager, perforator, shears, backer, press, tools; cash or on time; singly or in bulk. Will take working interest in printing office. Used but little; cost $1,200. A. C. ROBINSON, Mecca street, Cleveland Ohio.

FOR SALE—A snap for one or two printers; small steam job office in Chicago. Two 8 by 12 C. & P. Gordons; 25½-inch Reliance lever cutter; late faces of type; in use less than a year. Can show business enough to make money from the day you buy. If you have cash and want a sure thing, address "D 32," care INLAND PRINTER.

FOR SALE—At a big bargain, an established business. The well-known printing establishment and bookbindery of The Troup Manufacturing Company, Dayton, Ohio. Is very complete in all branches, has an established trade and an enviable reputation throughout the country. The reason of selling, on account of the death of the president and general manager. Address THE TROUP MANUFACTURING COMPANY, Dayton, Ohio.

FOR SALE—At 60 per cent of its value. A weekly class journal in healthy condition. Circulation 8,000; subscription price, $2 per year. Reason for selling, publisher has other interests demanding his time. Location could be changed, as the circulation is national. Address "D 30," care INLAND PRINTER.

FOR SALE—Book and job printing establishment. Good business opportunity. One drum cylinder Cottrell press, 30 by 43 bed; one two-revolution Cottrell press, 26 by 37 bed; one Colt's Armory press; two Gordons; one Brown & Carver Cutter, 32-inch; one stapling machine; stereotyping outfit; 480 fonts of types; stones, racks, cases, electric motor and appliances, etc. Address "D 33," care INLAND PRINTER.

FOR SALE—Complete job printing office, Rochester, N. Y. Inventory $3,500, will sell for $2,500. Everything modern and in first-class condition. Has established trade that will make good living and pay good interest on investment for practical man. Address "D 16," care INLAND PRINTER.

FOR SALE—One Campbell cylinder press, two job presses, one paper cutter, one card cutter, and everything belonging to the plant of the *East Mississippi Tribune*. Write for particulars. R. S. HAYNIE, Macon, Miss.

FOR SALE—Printing office in live New England college town; plenty of work; no soliciting; good prices; long established but up-to-date equipment; newspaper included. Address "D 35," care INLAND PRINTER.

FOR SALE—The best paying newspaper property in Montana. Has paid an annual profit of over $3,000 for the past seven years. Subscription, $3, and 1,000 circulation. Business permanent, and constantly growing. County seat, republican county, and official paper. Large monthly pay roll, rich mining interests, delightful summers and mild winters. Price, $6,000; with two-story office building, $10,000. Office material invoices $5,500. Personal inspection invited. Address "D 31," INLAND PRINTER.

NEWSPAPER WANTED—Promising trade paper, or weekly, in good town. Good future prospects more a requisite than large plant. Address "D 22," care INLAND PRINTER.

WANTED—Small job and newspaper plant in live Western town; something that $1,000 to $2,000 will buy. Must be on paying basis. Give full particulars regarding plant. Address "D 11," care INLAND PRINTER.

WANTED TO BUY—A1 second-hand modern newspaper and job printing plant. Address "D 23," care INLAND PRINTER.

WILL INVEST $2,000 to $3,000 for interest in good paying news and job office. Must bear closest investigation. Address "D 26," care New York office THE INLAND PRINTER.

WE BEG the manufacturers of machines, apparatus and tools for the fabrication of cigarette paper in books, commercial books, envelopes, paper bags, paper lanterns, carton boxes, etc.—for instance, bookbinding, ruling, gilding, flattening, gold embossing, goffering, glazing, gumming, varnishing, folding, wire stitching, printing and lithographing machines—to send their illustrated price lists to MESSRS. ATHANASSOULA FRERES, Piazza Tonto, Trieste, Austria, or Cigarochartadica street, Smyrna, Asia.

YOUR CHANCE—$1,600 CASH for one-half interest in book and job plant in Des Moines, Iowa. Good business; fine location. Business $500 to $1,000 per month. Address MILLER, 1137 Sixth avenue, Des Moines, Iowa.

MISCELLANEOUS.

WANTED—All printers who do embossing to try Burbank Embossing Composition. Price, 75 cents per jar. "The best article we have found for the purpose; can heartily recommend it."—John P. Smith Printing House, Rochester, N. Y. "Send us four more jars, same as last."—Milton H. Smith, Rochester, N. Y. "We have used it extensively; gives entire satisfaction."—Mills, Knight & Co., Boston. "Can recommend it for durability and quick-drying qualities."—Osborne & Murphy Co., Red Oak, Iowa. Sold by Amerian Type Founders' Co., Chicago, St. Louis, Buffalo; Damon & Peets, New York; C. J. Peters & Son, Selling Agents, Boston.

A FORTUNE FOR ONLY $1—I will send on receipt of $1, a recipe for making a padding glue that will always stay flexible in hot or cold weather; will stand the cutter; will make a book to open flat and only one coat is necessary. Your office boy can make and use it, it is so simple. Cost to make, in small quantities, 5 cents per pound; in large quantities, 2½ cents per pound. Address HENRY THORN, 216 Longworth street, Cincinnati, Ohio.

ANYBODY CAN NOW MAKE CUTS, from drawings, prints or photos, with my simple pen-and-ink zinc-etching process. Takes only about five minutes to etch one or several cuts. The few materials required can be obtained in even a country town at a cost of a few dimes. Common tinner's zinc is used. A boy of fifteen can work it. You make a drawing with pen and ink on the zinc, or transfer a print or lead-pencil drawing thereto, and a little acid "does the rest." A little practice makes elegant work. Now in extensive use all over the United States and Canada. Instructions as plain as A, B, C. Sent to any part of the world for $1. Simple and costless embossing process included. Illustrated circulars and unsolicited testimonials for stamp. THOS. M. DAY, Centerville, Ind., U. S. A.

CASH PAID FOR PRINTED POSTAL CARDS, that have been printed or addressed but not canceled. I pay 25 cents per 100 for them. WM. P. MOUNT, 78 Frankfort street, Cleveland, Ohio.

EMBOSSING ON PLATEN PRESSES, can be done perfectly and at a cost of about 1 cent per job for composition, by reading "Masure's Method of Embossing." Sent for 50 cents, money order. P. MASURE, 465 South Paulina street, Chicago.

FOR SALE—Recipes for "Padding Glue" and "Ink Refiner and Drier." Can have pads ready for delivery in thirty minutes; ink refiner is excellent in using old inks; ink will dry soon when using it; price for both, 50 cents. DAVID M. SHILLING, 403 South Walnut street, Troy, Ohio.

I. WHITESON, 298 Dearborn street, Chicago, makes embossing composition, the best now on the market. Where other embossing compositions take half an hour or more to harden ready for use, his composition requires but from three to five minutes. Time is money. All dealers have it for sale at $1 per cake, or it can be ordered direct from the manufacturer.

IT'S OUR BUSINESS to make composing rules. We can furnish you with anything you want—any sized set—any special measure. Correspondence solicited. Our "Complete" Set is our leader and has proven to be just the thing needed by every printer. Think of it! Less than 10 cents each for elegant steel rules, to say nothing of the handsome, hardwood, velvet-lined case. If you need a single rule, if you need a dozen rules, if you need any number of odd lengths of rules, we can supply your wants. Catalogue free. HARRISON RULE MFG. CO., Norwalk Ohio.

PRACTICAL INSTRUCTION in half-tone and zinc processes, by the latest methods, can be had in an establishment in daily operation, conducted by an expert. Address "D 14," care INLAND PRINTER.

PRACTICAL INSTRUCTION given in the 3-color process. For particulars and samples, address M. WOLFE, 18-28 E. Fourth street, Dayton, Ohio.

THE CLIMAX BOOK CORNER is just what you have been looking for to protect the corners of books from damage while in transit by mail or express. Former price, $1.75 per thousand; will close out those remaining for $1.00 per thousand. INLAND PRINTER CO., 212-214 Monroe street, Chicago.

WANTED—To exchange mandolins, guitars, etc., for first-class jobwork. If you do good work and mean business, answer; if not, don't waste time. Inclose stamp for reply. BROKAW MUSIC COMPANY, 117 South Sixth street, St. Joseph, Mo.

WANTED, PRESSES—THE EMPIRE PRINTING Press & Mfg. Co., 247-249 Centre street, New York, will buy for cash cylinder and job presses of all kinds if reasonably modern. No wrecks or "date-backs" wanted. Write full particulars, mentioning price.

WANTED—Printers to read our special offer on page 101 this issue. Of interest to every printer. PRATT COMPANY.

WE WANT a first-class Ross or Dallmeyer lens which will make a good 14 by 17 inch line negative. Address at once, THE BROWN-BIERCE COMPANY, Dayton, Ohio.



MAKE CUTS FOR YOUR PAPER, and initials and flourishes for jobwork, by the simplest and cheapest process known. Fifty cents will buy anywhere all materials necessary except our prepared ink (unlike any other), which we sell with complete directions for use, for $1 per bottle. Draw with this ink and ordinary pen and complete your cut in a few minutes. If you fail to make this process work as guaranteed, we will refund your money. It is in practical use every day. The work can be done in any office or at home, without previous experience. No stereotyping or other fussing. Send bill, or money order for $1, to THE BULLETIN (established 1871), Linneus, Mo.

ENGRAVING MADE EASY. Two simple methods. **White-on-Black** and **Granotype.** The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again), about two cents for each plate. Both styles can be made from one drawing. Outfit can be used for *stereotyping* also. Send stamp for circulars, samples, etc., to HENRY KAHRS, 240 East Thirty-third street, New York.

Do You Need a Press?

Do you expect to need one soon? We offer you a bargain in a **30 x 45½ Double Cylinder Taylor** that may not come to you again. It has been used some, but we doubt if a better press, new or second hand, could be found. We have also a **33 x 50 Potter Drum, Tapeless Delivery,** a fine machine, and one we guarantee to do the very best kind of printing.

Let us quote you a price on these presses.

EDW. K. GRAHAM & CO.

516 Commerce Street. PHILADELPHIA, PA.

DIXON'S ELECTROTYPERS' GRAPHITE
FOR MOLDING AND POLISHING,
AND
DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,
Are two Indispensable Articles for Printers and Publishers.
Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.



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Received the Highest Award at the World's Columbian Exposition
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Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. **Patents relating to the Printing interests a specialty.** Address
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925 F STREET, WASHINGTON, D. C.

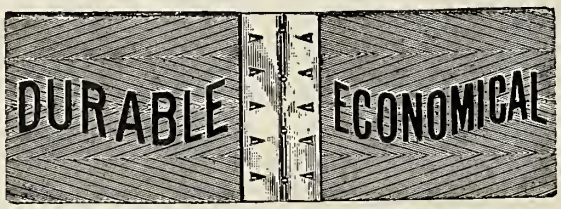
A Successful Traveling Salesman
who is reliable, steady and a hustler, with the best of references, is open for engagement with a reliable house manufacturing or selling printing presses, folding machines, printers' supplies, or any article kindred to the trade. Parties desiring such a man, and willing to pay a fair salary, may address "D 17," care INLAND PRINTER.

ST. LOUIS
PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO.

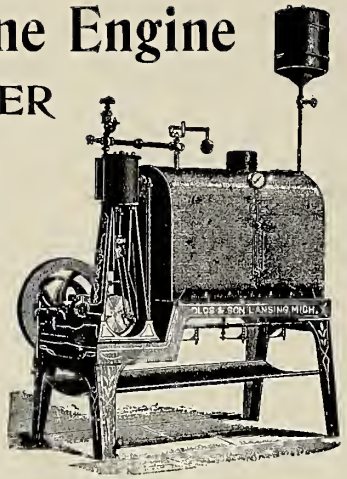
We are the original inventors of, and have had many years' experience, and have manufactured a large number of machines all kinds **WATERPROOF SIGNS** for treating of paper and paper boards with *paraffine* and especially for *coating* "Waterproof Signs." Full particulars and references will be cheerfully furnished. WILSON PAPER BOX MACHINERY CO., Chicago, Ill.

PATENTED.


A Grand Triumph—Not an Experiment.
THE WORLD-RENOWNED
INK REDUCER AND DRYER,
For Printers, Lithographers and Binders.
THIS simple and royal device most effectually REDUCES AND REFINES PRINTING AND LITHOGRAPHIC INKS, of any color, age or stiffness without affecting the color. Whenever trouble arises in working any paper or cardboard, or you want to start up presses mornings without washing up to save time, the rollers are sticky, weather damp, cold or hot, the ink on the rollers dry, they pull and refuse to take or distribute the ink, just put a little Inkoleum on the rollers with your finger and mix a little in the ink if stiff, and note the time saved—ten times the cost of Inkoleum. For sale by dealers generally. Look out for infringements of our Patents; they are all worthless, from the axle greases up. Buy only Inkoleum.
ELECTRINE MFG. CO., St. Paul, Minn. Geo. M. Stanchfield, Patentee.

METALLIC TAPE COUPLER | A GREAT TIME SAVER.
FOR CONNECTING ENDS OF TAPE USED ON
Printing Presses and Folding Machines.
Does away with sewing, eyeletting and other shiftless devices. Absolute Register.
PATENT APPLIED FOR.
SEND $1.00 FOR SAMPLE OUTFIT.


H. L. ROBERTS & CO., 48 Centre Street, NEW YORK, N. Y.

Olds' Gasoline Engine
AND BOILER
After ten years, stands at the head as the
Most Successful Printers' Engine ever Made.
SEND FOR CATALOGUE A.
P. F. OLDS & SON,
Lansing, Mich.


HEBER WELLS,
Successor to Vanderburgh, Wells & Co.,
157-159 William St., NEW YORK,
WOOD TYPE
Printers' Materials
OF HIGH GRADE.
Prices Moderate.
ONLY MAKER OF
"Strong Slat" Cases
We allow Printers a discount on fonts of WOOD TYPE of fifty per cent, and five more for cash.
Large specimen book sent to recognized printers.

MAKES half-tone cuts work smoothly and perfectly.
SAVES time, trouble and inconvenience in running any job.
PUTS old dry ink in shape for use, and
SAVES dollars in ink bills.



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Put up in patent cans, with screw top, in one, two and five pound sizes, and furnished in quantities of from 1 to 10 pounds at 50 cents net per pound; 10 to 50 pounds at 45 cents net per pound; over 50 pounds at 40 cents net per pound. ***Look for the yellow label, in black and red ink.***
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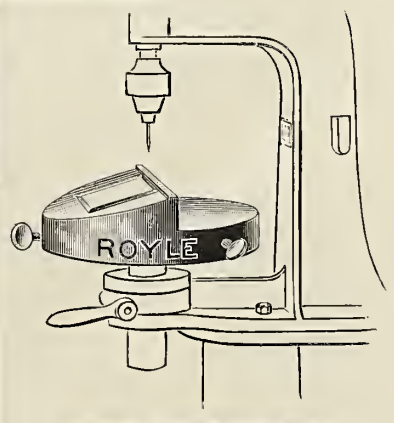
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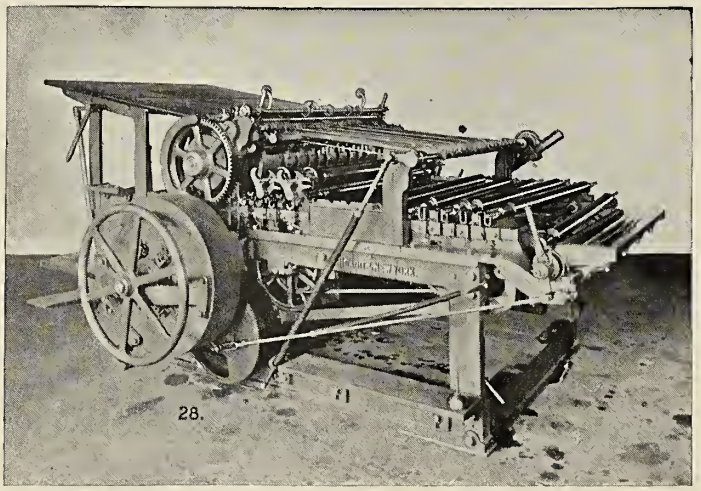
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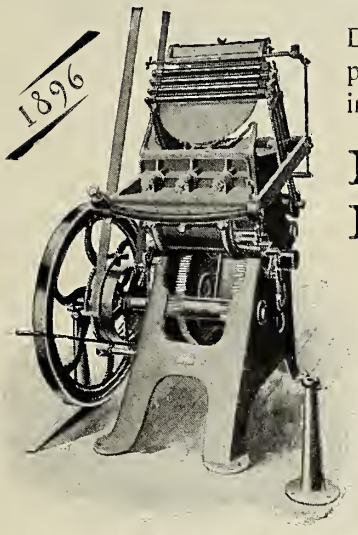
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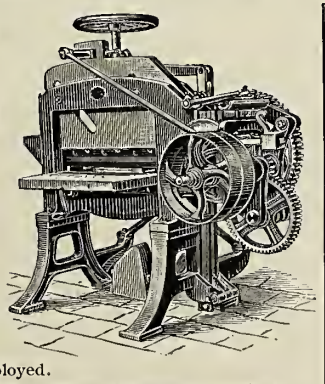
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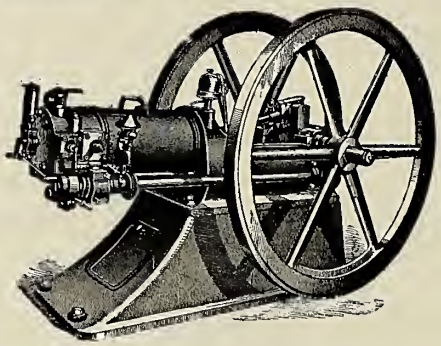
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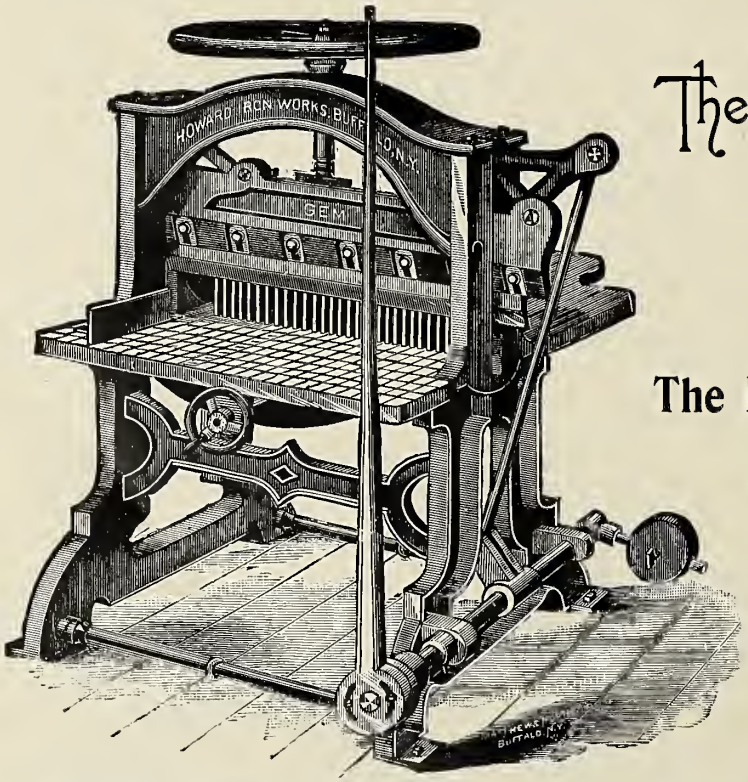
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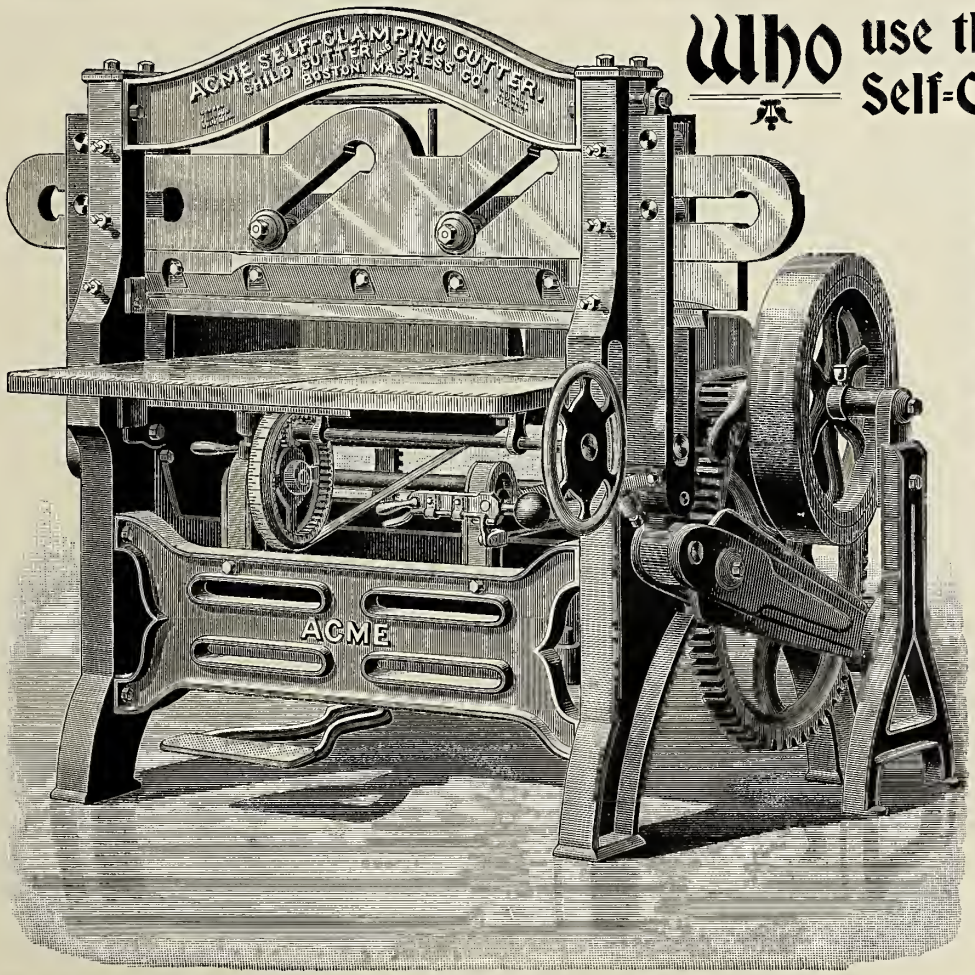
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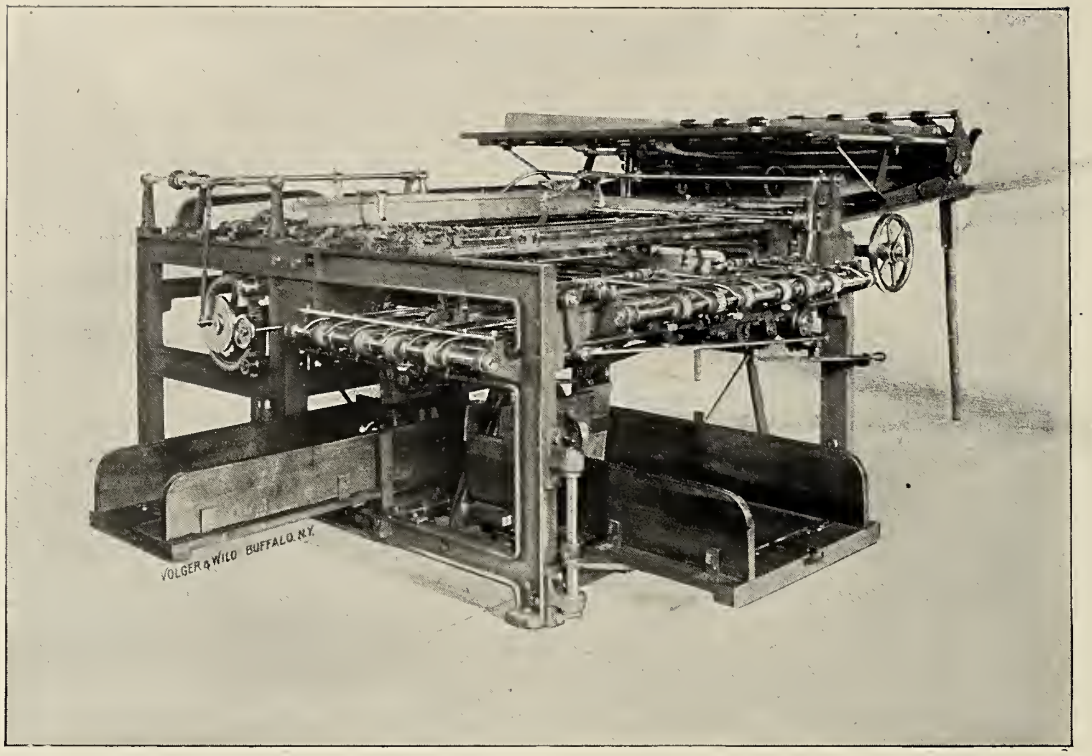
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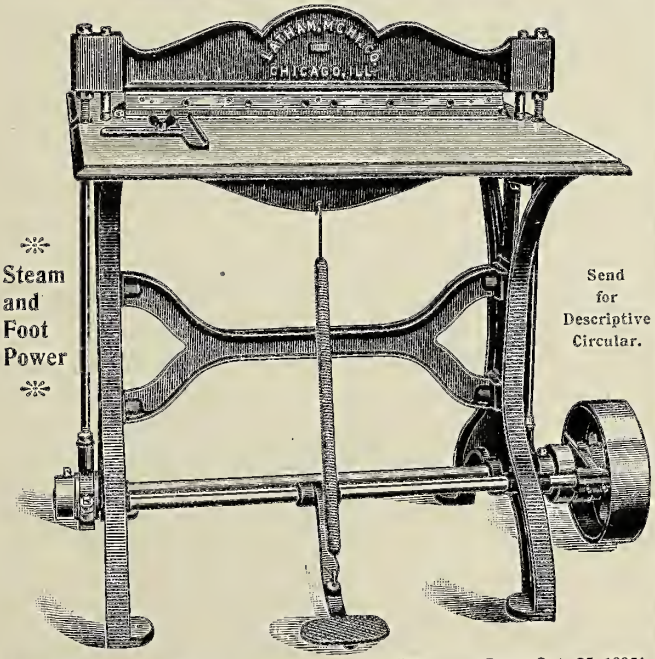
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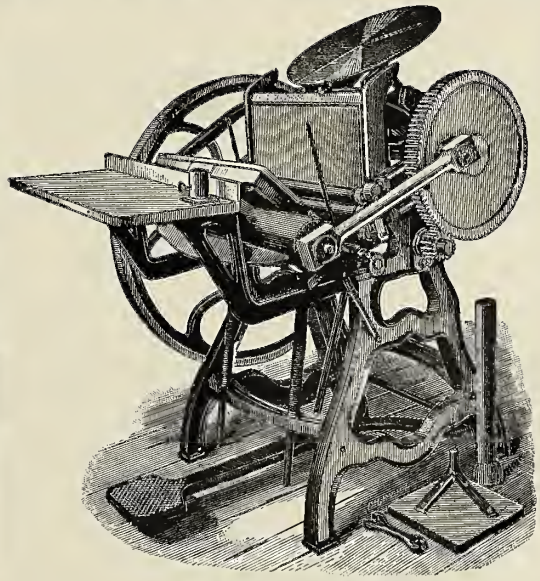
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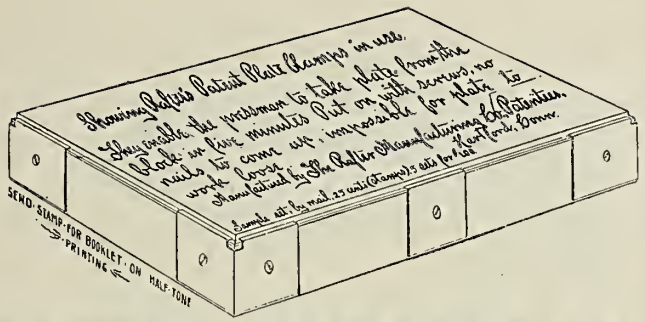
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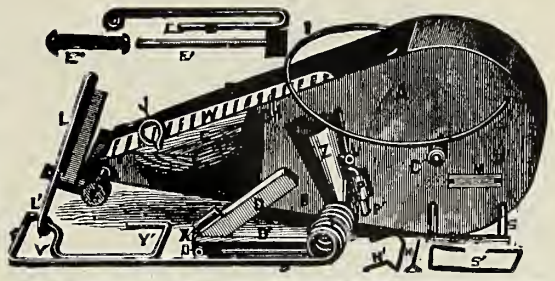
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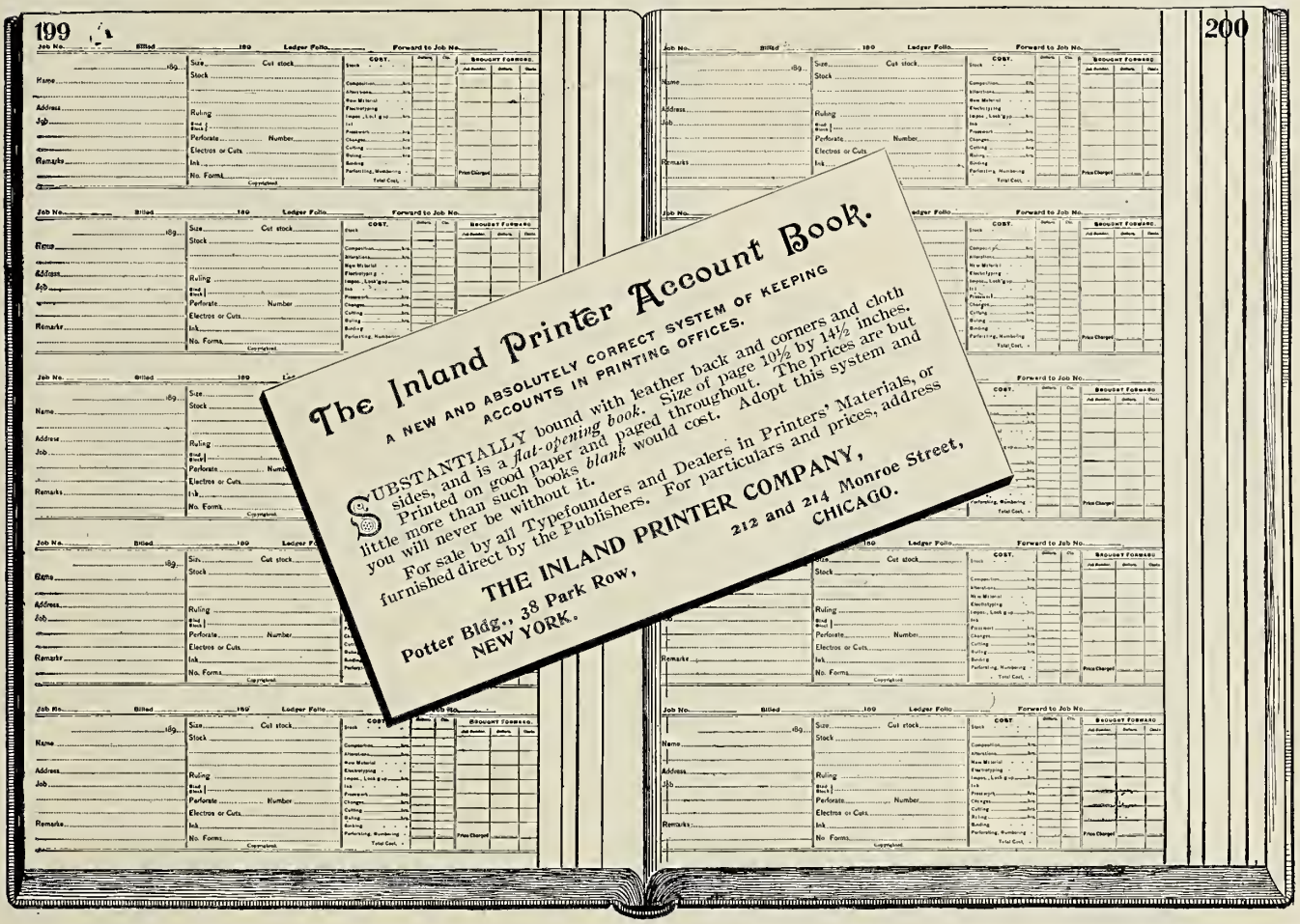


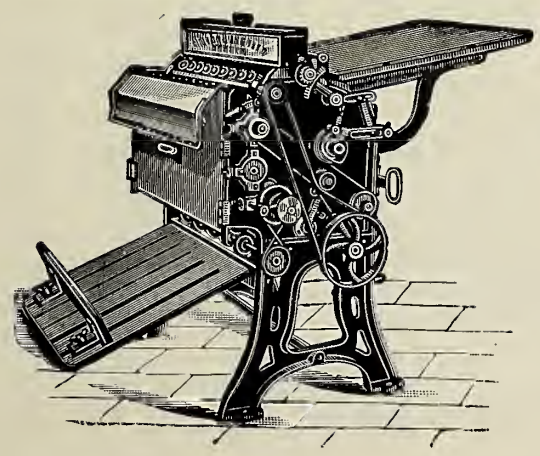
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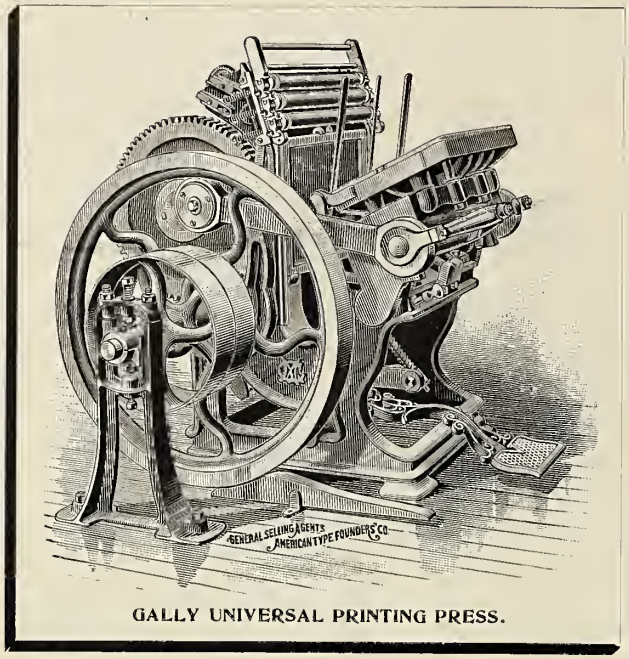
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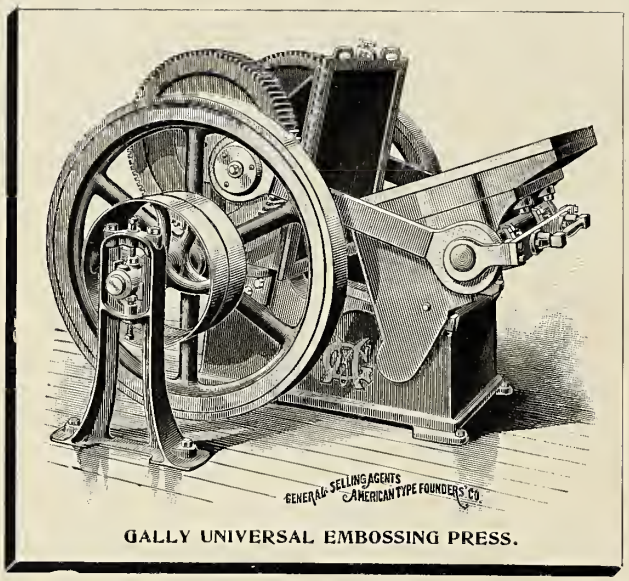
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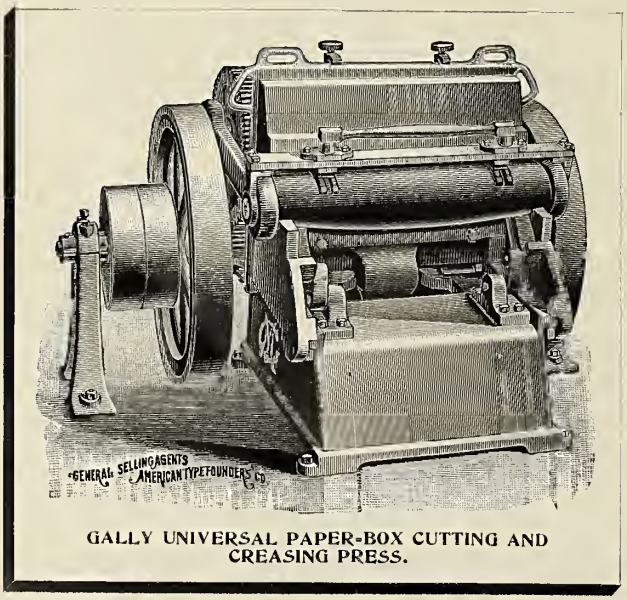
EMBOSSING MACHINES



GALLY UNIVERSAL PRINTING PRESS.



GALLY UNIVERSAL EMBOSSING PRESS.



GALLY UNIVERSAL PAPER-BOX CUTTING AND CREASING PRESS.

AFTER TWENTY-FIVE YEARS

THE GALLY UNIVERSAL PRESS still remains the undisputed superior of all competing presses, and completely meets the requirements of those who want perfect printing easily done. Recent improvements have made it a FAST press, its speed limited only by capacity of feeder. It is the most durable of presses, and the cheapest press in the end, although it cannot be built at so low a cost as other presses. If you want money's worth, buy a Gally Universal. ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴

EMBOSSING.....

The Gally Universal Embosser for heavy work and book cover stamping (hot or cold) is the most powerful platen press of its kind. ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴

CUTTING AND CREASING

The Gally Universal Paper-Box Cutting and Creasing Press was the first in the field, and is so well adapted to the purpose that nine-tenths of this class of work is done on Universals today. ∴ ∴

SEND TO ANY OF OUR EIGHTEEN BRANCHES FOR A COPY OF THE GALLY UNIVERSAL CATALOGUE DE LUXE. ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴ ∴

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THE STANDARD FOR DOMESTIC USE AND EXPORT.

Introducers in 1848 of the first printing ink made from rosin oil; in 1854 of the first workable Carmine Ink; in 1860 of the first Royal Purple, and in intervening and subsequent years of the various shades known to the craft.

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Purely as an Advertisement

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100,000 Pounds

Superior Half=tone Cut Black

Stiff and quick-drying for Calendered Paper.

Buttery, quick-drying, for Coated Paper.



25 cents per pound

In 10 pound cans or any multiple thereof.

C C C Black.

You can order

10 lbs. for $2.50

or a Ton for $500.00

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Each order to be accompanied by the CASH.

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Jaenecke=Ullman Co., New York.

Printed with C. C. C. Black.

If you require Black Ink for a job for which you would use a $1.00 grade or higher, order C. C. C. BLACK. State quality of paper.



C stands for Coated.
C stands for Calendered.

C stands for Cut.
C stands for Cylinder.

C stands for Condition.
C stands for Cash.

JAENECKE-ULLMAN CO., New York.

SEE OTHER SIDE.



After 100,000 pounds of this new Black Ink are sold, the actual price of it will be published.

The paper on which this is printed, is **Miller, Sloan & Wright's** (65 & 67 Duane St., New York) **"Jenson" Enameled Book. Samples and price furnished on application.**

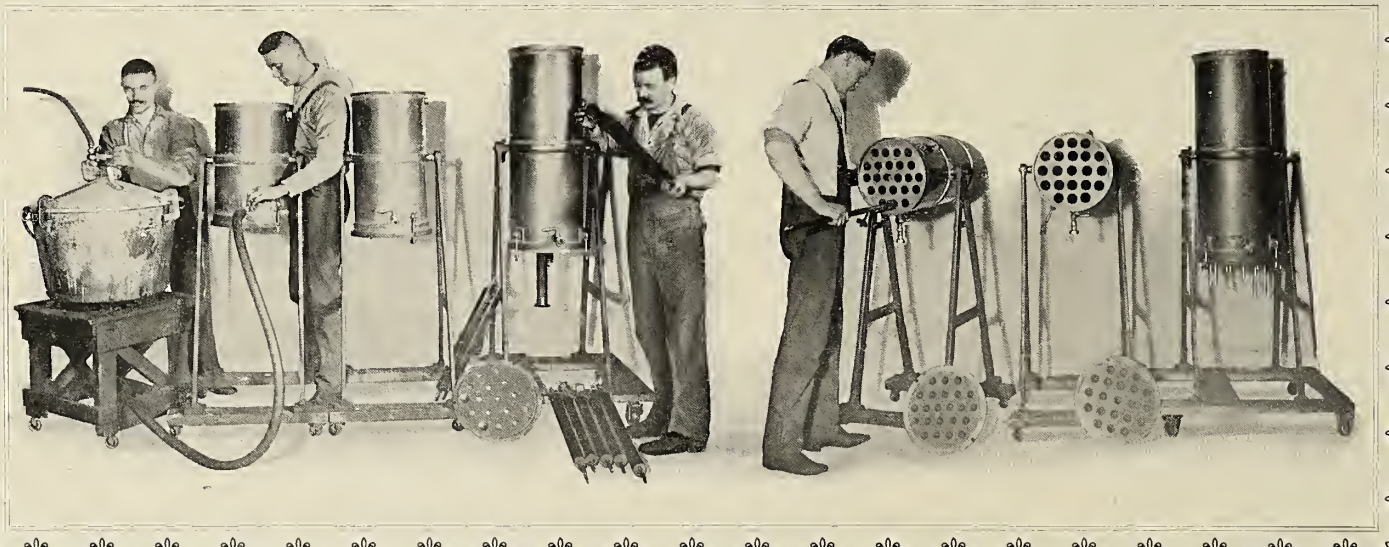

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Phone Main 548
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MANUFACTURERS OF

"CHILLED FACE"

PRINTERS' ROLLERS AND COMPOSITIONS



The above Cut

represents our cylinders for casting Job Press Rollers, showing the mode of Oiling, Pouring and Pulling the rollers after cooling.

TRY OUR ROLLERS AND BE CONVINCED OF THEIR SUPERIORITY.

If you want Good Rollers Order from us.

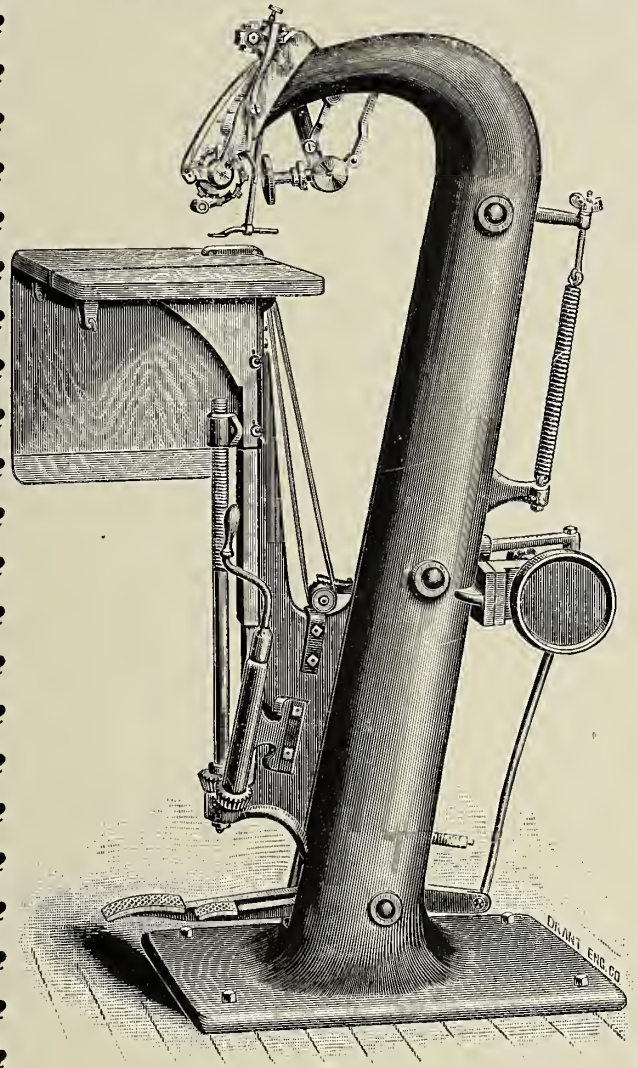
Satisfaction Guaranteed.

THE BUCKIE PRINTERS' ROLLER CO.

Telephone, Harrison 435.

421 Dearborn Street, CHICAGO.

T. W. & C. B. Sheridan



"White" Paging and Numbering Machine.

Established 1835.

Paper Cutters and Bookbinders' Machinery....

IN offering the "White" Paging and Numbering Machine, we gladly recommend it as by far

The Best Machine of its kind on the market.

It is simple, durable, light running, very reliable and perfectly constructed. The ink fountains are a great improvement over the hand inking of all other machines, and the change from consecutive to duplicate, triplicate, etc., is only the matter of slipping a pawl from one notch to the next.

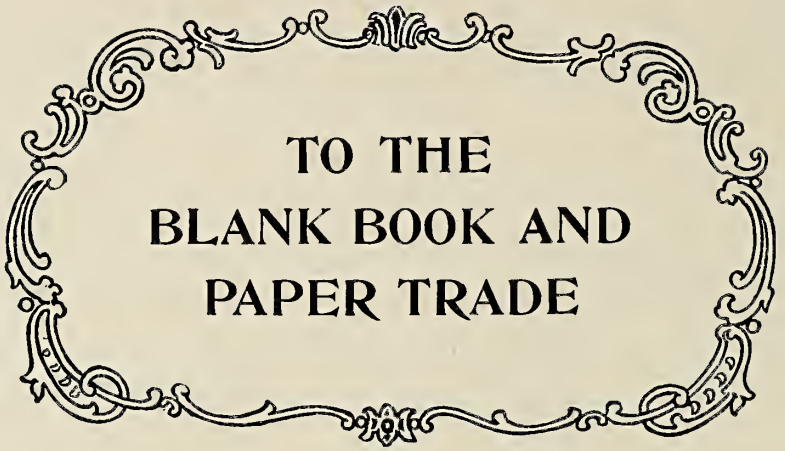
We are now THE SOLE AGENTS for this Machine,

and will gladly send circular and list of stock heads on application. Any style head cut to order.

T. W. & C. B. SHERIDAN,

2, 4 & 6 Reade Street, NEW YORK.

413 Dearborn Street, CHICAGO.



Office of *The Fairfield Paper Company,*
Fairfield, Mass.

Gentlemen:

We are making and placing on the market a first-class

"Linen Ledger and Record Paper."

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO FAIRFIELD
1895
LINEN LEDGER MASS.U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

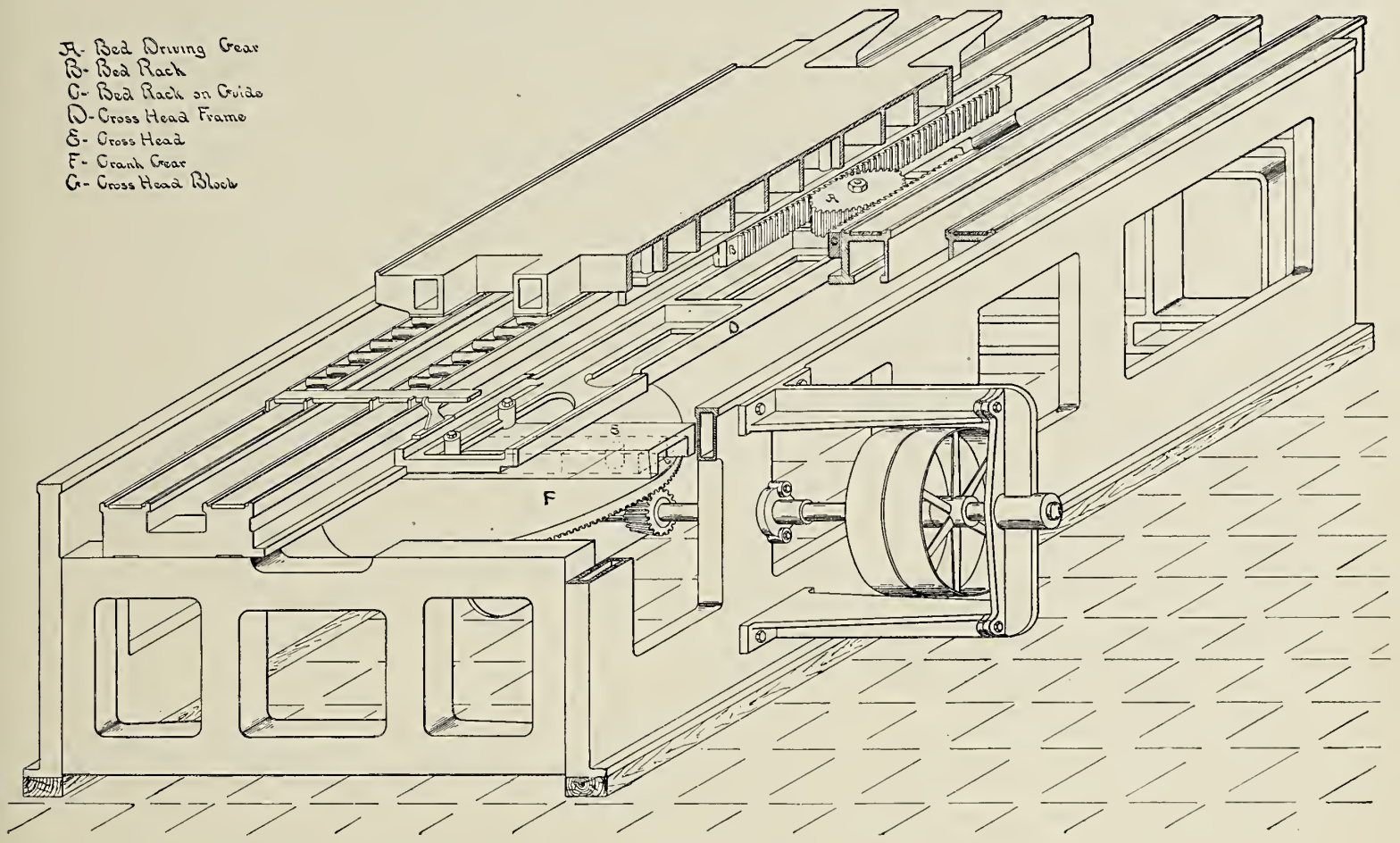
WORONOCO LINEN LEDGER 1895

It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

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THE LOUIS SNIDER PAPER CO., 221 W. Fourth St., Cincinnati, Ohio.
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THE NEW HUBER PRINTING PRESS . . .



The above drawing shows the bed movement of the New Huber Press.

The bed is driven by our celebrated crank, with the greatest possible speed, smoothness and accuracy; no cams or springs being used in any part of the construction.

Hardened steel rollers are placed between the steel shoes of the bed and the four steel tracks which support it, thus reducing all friction to the minimum.

Our patented full toothed continuous register rack locks the bed and the cylinder together at the end of the printing, as well as at the beginning, obviating any possible slurring or wearing of the plates.

The pyramid distribution, consisting of four form rollers, two vibrators, two storage rollers and a connecting rider roller, all running together, gives a most perfect and satisfactory spread of the ink. The back-up motion is positive and noiseless, and can be used as a brake as soon as the belt is shifted onto the loose pulley.

We invite investigation of our new construction, and guarantee satisfactory speed, register, impression, distribution and life.

Van Allens & Boughton,

Western Office:
256 Dearborn St., Chicago.
H. W. THORNTON, Manager.

59 Ann St., 17 to 23 Rose St.
New York.

Don't Get Excited



No. 1.



No. 2.



No. 3.



No. 4.

WHEN an ink salesman comes into your office and tries to make you believe that all ink houses but his are robbers; or don't try and throw him out because he says he will give you an ink for 50 cents as good as some other fellow's $2.00 brand. Treat him right. Give him an order if you can, accept his "Pressfeeder's Delight" cigar if he offers it, but weigh carefully his remarks about ink before deciding. "There are others."

Don't forget, in times of temptation, the "old reliable" QUEEN CITY INKS. If one of the representatives of this Company visits you, there need be no hesitancy in ordering. He will give you what is promised. Write us for catalogue and information. We make and sell everything in the Ink line.

THE QUEEN CITY
PRINTING INK CO.
CINCINNATI.

CHICAGO: 347 DEARBORN STREET.





The Best.

BUFFALO PRINTING INK ~ ~ ~

Buffalo Printing Ink Works,

BUFFALO, N. Y.

Did you ever

Want to show a customer the effect of a certain colored ink without pulling press proofs?

Want to know how colored ink would look on colored paper?

Want to know what shade a colored ink would produce when printed over another color?

Want to know *anything* about the appearance of colored inks, singly or in combination, on white or colored paper?

Any of these questions could have been quickly and satisfactorily answered by a reference to . . . .

White's Multi-Color Chart

which contains samples printed with six different colors of ink, so arranged that the effect of each singly, as well as in combination with each or all of the others, is shown on seventy-three different kinds and shades of papers, thirty-two different effects being shown on each. The sizes and weights of each sample of paper are given, as is also the price of each color of ink used, and the order in which printed.

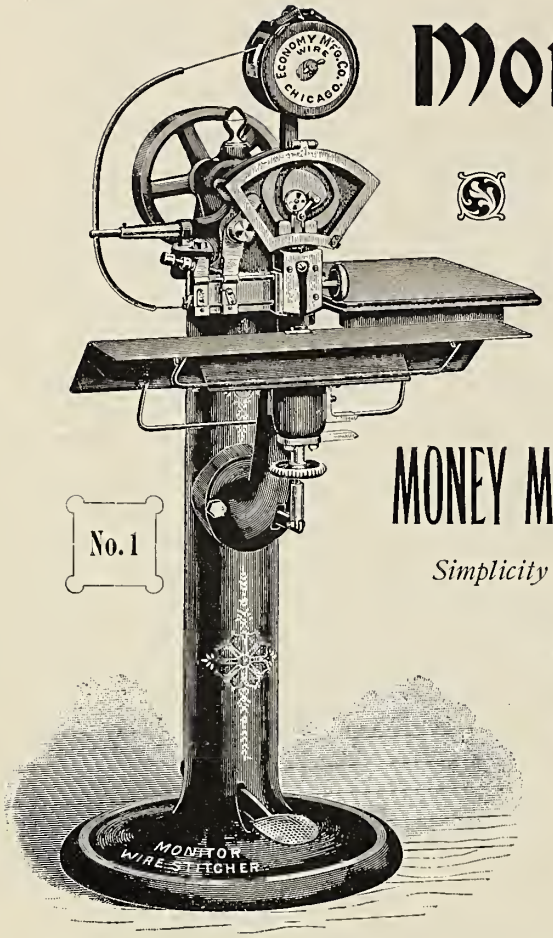
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or to the New York Office, 38 Park Row.

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Monitor Automatic Wire Stitcher.

THE BEST IS THE CHEAPEST!

MONEY MAKER Because time is spent in Stitching, Not in Adjusting.

Simplicity ... Durability ... Reliability at last reached.

No. 1

Five sizes, covering all classes of work, from one sheet up to 1¼ inches in thickness.

Send for illustrated circular of the "Monitor" before you buy.

LATHAM MACHINERY CO.
GENERAL AGENTS,
197-201 S. CANAL STREET,
CHICAGO.

LATHAM MACHINERY CO., 197 South Canal Street: CHICAGO, September 19, 1895.

Gentlemen,—We have had two of your wire stitchers in use since April 15, and they have given complete satisfaction. Yours truly,
THE ARMOUR PRINTING WORKS.

LATHAM MACHINERY CO., City: CHICAGO, January 24, 1896.

Gentlemen,—We take pleasure in informing you that the Monitor Wire Stitcher purchased from you last November has given entire satisfaction from its first trial. Your Gauge Clamp and Wire Regulator are very commendable, as there is no time lost in adjusting the machine. The Monitor is up-to-date. Very respectfully, POOLE BROS.

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The Inland Printer Flexible Razor-Tempered Overlay Knife.

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

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D. G. EDWARDS, Gen'l Pass. Agt., CINCINNATI, OHIO.

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Is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size 8 by 11 inches; 96 pages, embossed cover; postpaid 30 cents.

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THE PRINTER'S ART.

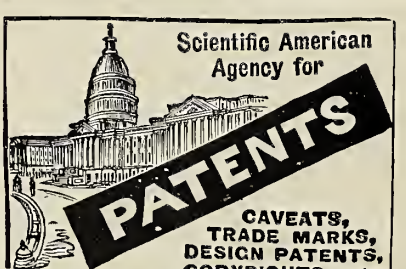
A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. From every place where this work has circulated expressions have come concerning its value, both as an example of fine printing and as a practical instructor in art. It is a publication that we can commend for its practicability and good taste and its suggestiveness to the printer. 113 pages, 6 by 8 inches, oblong. Price, postpaid, $1.00.

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Largest circulation of any scientific paper in the world. Splendidly illustrated. No intelligent man should be without it. Weekly, $3.00 a year; $1.50 six months. Address, MUNN & CO., PUBLISHERS, 361 Broadway, New York City.

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FINE HALF TONE PLATES. ZINC ETCHING, DESIGNING, ETC.
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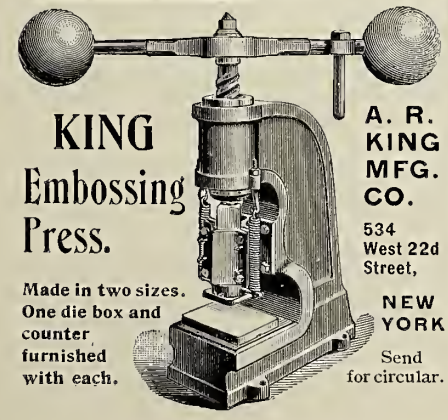
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MANUFACTURERS OF
PAPER CUTTER KNIVES



The only firm in the country that hardens and tempers steel scientifically. The eye is no longer used, as the temperature is accurately measured by instruments both in hardening and tempering.
Gives the best of results.
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DAYTON, OHIO.

C. W. CRUTSINGER,
MANUFACTURER OF
PRINTERS' ROLLERS
—AND—
COMPOSITION,
18 N. SECOND STREET
ST. LOUIS, MO.
Our Elastic Tablet Glue is the Best in the Market.

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Send 10 Cents to THE INLAND PRINTER CO., Chicago or New York, for a copy of the Bradley Calendar for 1896, printed in red, green and black.



KING Embossing Press.
Made in two sizes. One die box and counter furnished with each.
A. R. KING MFG. CO.
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Send for circular.

Blanchard & Watts Engraving Co.
MAKERS OF
HIGH-GRADE Half-Tones
For Books, Catalogues and Periodicals.
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To Manufacturers:
If wanting good, sound and productive representation in "AUSTRALIA," write HARRY FRANKS, 70 Pitt St., Sydney, who now has the pleasure of representing
THE LINOTYPE COMPANY, New York,
Messrs. W. H. PARSONS & CO., Paper Manufacturers, New York,
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FRANK G. STEWART, Pres't. HERMAN SCHUESSLER, Gen'l Manager.
The Photo-Chromotype Engraving Co.
723 Sansom Street, - - PHILADELPHIA.
We solicit your correspondence if you appreciate
GOOD QUALITY—LOW PRICE—PROMPTNESS.
Our Catalogue now ready.

WE MAKE EMBOSSING PLATES COMPLETE AND READY FOR THE PRESS. THE BEST PLATES MADE. FULL INSTRUCTIONS FOR WORKING
HALF TONE & LINE ETCHINGS - DESIGNING -
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We still have a few Inland Printer Posters for the months of November and December, 1895, and January and February, 1896. The designs are by Will H. Bradley, printed in two colors, and should be in the hands of every collector.
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If you once begin the use of
...Cerotypes.
Much of the work you may think you ought to have, somebody else is probably getting, because some firms will persist in wanting stationery better than can be printed from type. You can give them what they desire if you want to. Write for particulars.
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FINE HALF-TONE AND RELIEF PLATES FOR MAGAZINE CIRCULAR AND BOOK WORK
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TRUNK BOARDS and BINDERS' BOARDS.
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AMERICAN PRESSMAN, official organ of the International Printing Pressmen's Union of North America. A technical trade journal devoted to the interests of Presswork and to all Pressmen. $1.00 per annum; sample copy, 10 cents. Advertising rates on application. If you want to keep up with the times in your trade subscribe for it. If you want to sell good goods at a profit advertise in it. Robert D. Sawyer, editor, 57 Washington street, Chicago.

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BRITISH AND COLONIAL PRINTER AND STATIONER, a weekly journal of British, Colonial and Foreign printing and stationery trade intelligence, mechanical and other inventions illustrated, novelties in leather and fancy goods, books and book manufacture, patents, gazette and unique financial trade news. Subscription, $3.00 per annum. Post free to any address in the three Americas. Published by W. John Stonhill, 58 Shoe Lane, London, England. Specimen copy gratis aud post free on application. Established 1878.

BUSINESS, "The Office Paper" a monthly journal treating upon business management, office routine, accounting and advertising. It contains the best thought of progressive business men, leading public accountants, and advertising experts on various divisions of office work. A supplement, "Practical Accounting," is conducted with the immediate coöperation of men prominent in different accountants' organizations. A second supplement, "Mirror of Advertising," contains handsomely printed reproductions of the best advertising of the day, making it an indispensable adjunct to every advertising department. Subscription price, $2.00 per year, including both supplements. Single copies, 20 cts. Published by Kittredge Company, 13 Astor Place, New York city.

DEUTSCHER BUCH- UND STEINDRUCKER, a monthly publication, devoted to the interests of printers, lithographers and kindred trades. The best German trade journal for the printing trades. Manufacturers and dealers in printers' supplies who wish to introduce or extend their business on the European continent, will find this publication a good medium for advertising. Yearly subscription to foreign countries, $1.25, post free. Sample copy, 10 cents. Address, 19 Dennewitzstrasse, Berlin W 57, Germany.

EFFECTIVE ADVERTISER, the very best and largest circulated trade journal for the stationery, printing and kindred trades. Best medium for advertisers. 10,000 copies published monthly. Subscription, $1.00 per year. South Counties Press, Ltd., 10 Wine Office Court, Fleet street, London, E. C., England.

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ENGRAVER AND PRINTER. Leading journal in its line in the East. Most artistic periodical published. Known circulation. $2.00 per year, 25 cents per copy. No free sample copies. The Engraver and Printer Company, Publishers, Boston, Mass.

GEYER'S STATIONER, issued every Thursday, devoted to the interests of stationery, fancy goods and notion trades; $2.00 per year; single copies, 10 cts. Andrew Geyer, publisher, 63 Duane street, New York.

INTERNATIONAL ART PRINTER, a book of specimens of printing, issued on the last of each month. **The American edition** commences in February. In it will appear no advertisements, except on the cover pages. **The Canadian edition** will carry any legitimate ad. If you have anything to sell to Canadian printers, an ad. in the I. A. P. is guaranteed a larger circulation than any other printers' journal circulating in Canada. Subscription, either edition, $2 per year; single copies 25c; no free samples. Arthur M. Rutherford, Publisher, 130-132 Poulett street, Owen Sound, Canada.

LA REVISTA TIPOGRAFICA (monthly), the only journal in Mexico devoted to the art of printing. As an advertising medium it offers exceptional facilities for the extension of trade in Mexico and South America. Invaluable to exporters, circulating as it does throughout Mexico, Central and South America. Send for rates. Subscription, $1.00 per year. Sample copies, 10 cts. (stamps). Ed. M. Vargas & Co., publishers, P. O. Box 34, Yrapuato, Gto., Mexico.

MODERN ART, quarterly, illustrated; edited by J. M. Bowles; published by L. Prang & Co., 286 Roxbury street, Boston. The most artistically printed periodical in the United States. In 12-point old style antique, in red and black, on French handmade, rough-edge paper, with wide margins and large initials. "A work of art itself."—Chicago *Tribune.* $2.00 a year. Sample copy, 50 cts. in stamps. Circulars free. Poster, 25 cents.

NATIONAL ADVERTISER is published on the first and fifteenth of each month in the interest of publishers and advertisers. It is the oldest, most progressive and most thoroughly practical journal of its class in existence. Its value to publishers consists largely in its persistent and fearless exposures of frauds and humbugs all over the country, whose object is to cheat the newspapers. Subscription, $1.00 a year. Each subscriber receives as a premium "A Few Advertisers," which shows through what agencies the large business of the country is placed. The NATIONAL ADVERTISER is published by The Consolidated Press Company, 16 and 18 Chambers street, New York.

NATIONAL PRINTER JOURNALIST is a standard publication on newspaper making. It covers every department—business management, news, editorial, advertising, circulating and printing. It is the official paper of the National Editorial Association, and contains all the papers and discussions before that body. It also contains reports of the meetings of State and District Press Associations, United Typothetæ of America and other employing printers' organizations. $2.00 per year, $1.00 for six months, 20 cts. per copy, none free. B. B. Herbert, editor 327 Dearborn street, Chicago.

NEW ENGLAND PRINTER AND ALLIED TRADES JOURNAL, official organ of the Boston and New England Typographical Unions. A distinctively labor trade magazine. Published at 72 Essex street, Boston, Mass., C. W. Gould, Manager. Terms, $1.00 per year.

NEW ENGLAND STATIONER AND PRINTER, devoted to the interests of stationers and printers. Published monthly; $1.00 per annum; sample copies, 10 cts. Chas. C. Walden, publisher, Springfield, Mass.

NEWSPAPER WEST (monthly), for advertisers, writers, publishers and artists. Subscription, $1. Ewing Herbert, publisher, Hiawatha, Kansas.

PAPER AND PRESS, printerdom's magazine, illustrated monthly. Current review of invention, discovery, experimental and demonstrated processes, mechanical devices and materials, relating to paper, printing and the allied arts and industries. Price, 25 cts.; $2.00 per year. Foreign subscription, $3.00. 1414 South Penn square, Philadelphia, Pa., U. S. A.

PAPER TRADE JOURNAL; established 1872; every Saturday; $4.00 a year; single copies, 10 cts. Howard Lockwood & Co., publishers, N. W. corner Bleecker street and South Fifth avenue, New York.

PHOTO-BEACON, devoted to photography. It aims at dealing with all phases of the art in a plain, practical way. $1.00 a year; single copies, 10 cts. Published by The Beacon Publishing Co., 15 Tribune Building, Chicago.

PRINTER AND PUBLISHER is the only journal in Canada representing the printing and publishing industry. It is issued promptly on the 15th of every month. It contains information of value, articles of general interest and is well illustrated. Advertising rates reasonable for good service. Subscription price, $2.00 per year; 20 cts. per copy. Printer and Publisher, Toronto or Montreal.

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SHEARS, the leading paper-box maker's and bookbinder's journal. Full of trade news and technical information. Its advertising columns form the most complete directory of manufacturers of machinery and supplies used in these industries. Subscription, $1.00 per year. Send 10 cts. for sample copy. Geo. E. Jenks, publisher, 198 Clark street, Chicago.

THE SCOTTISH TYPOGRAPHICAL CIRCULAR; established 1857; published monthly; by post, 1s. 6d. per annum. Order from William Fyfe, 17 Dean Park street, Edinburgh. The only printing trade paper published in Scotland, and the best and cheapest medium for trade announcements. Advertisements and communications sent to the editor, care of Messrs. McFarlane & Erskine, St. James' square, Edinburgh, receive prompt attention.

THE WRITER, the only magazine in the world devoted solely to explaining the practical details of literary work. Subscription, one year, twelve numbers, $1.00; single copies, 10 cents. Address P. O. Box 1905, Boston, Mass. Mention THE INLAND PRINTER.

TYPOGRAPHICAL JOURNAL (official paper of the International Typographical Union of North America) is replete with information of interest to the craft and is on file in all reputable printing offices in the United States and Canada. If you want to know what the printers are doing, read it. Published semi-monthly, 25 cts. per annum. Address The Typographical Journal, De Soto Block, Indianapolis, Ind.

TRADE PRESS, a journal published exclusively in the interest of the trade and class journals of America. If you manage, or ever expect to manage, a publication, you can't afford to be without it. Subscription, $1.00; single copies, 10 cts. Henry J. Bohn, publisher, Chicago.

UNION PRINTER AND AMERICAN CRAFTSMAN, the advocate of the organized labor of the country. The best trade paper published in the East. Subscription rates, one year, $1.00; six months, 50 cts. Warren C. Browne, 12 Chambers street, rooms 9 and 10, New York.

UNITED STATES PAPER-MAKER, devoted to the interests of paper-makers. Published monthly; $2.00 per annum; sample copies, 20 cts. Chas. C. Walden, publisher, 132 Nassau street, New York.

WESTERN ADVERTISER, a monthly journal for business men, devoted to advertising interests. Subscription, $1.00 a year; six months, 50 cts. Gives all that is latest and best in regard to advertising. Advertising rates made known on application. Chas. D. Thompson, editor and proprietor, 312 Karbach Block, Omaha, Neb.

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WORLD'S PAPER TRADE REVIEW, published every Friday. A weekly journal for papermakers and engineers. The world's commercial intelligence relating to mill construction, the paper and allied trades. A weekly record of imports at and exports from all United Kingdom ports. The journal for all connected with or interested in paper, wood-pulp, or the chemical and mechanical industries as affecting paper manufacture. £1 per annum, post free to any address in the world. Send for sample copy gratis and post free. W. John Stonhill, editor, publisher and proprietor, 58 Shoe Lane, London.

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197 Potter Building, 38 Park Row, NEW YORK. 214 Monroe Street, CHICAGO.

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THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $6.00 per year for two lines, and for more than two lines $2.00 per line additional.

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Goodwin, H. L., Phillips, Me. Apt advertising matter written at nominal prices.

Marston, Geo. W., Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, $2.00.

Thorp & Holbrook, 111 Fifth avenue, New York. Brainy ads. and booklets written, illustrated and printed; ads. set up—effective displays.

Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.

Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.

Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 155 and 157 W. Jackson street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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Whiteson's Embossing Composition is the best. For sale everywhere.

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Benedict, Geo. H., & Co., half-tone and zinc etchers, wax and wood engravers and electrotypers, 175 and 177 Clark street, Chicago.

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Brown-Bierce Co., Dayton, Ohio. Engravers by all methods, and electrotypers. Fine mechanical engravings our specialty. Prices low.

Rainbow, A. W., Company, 358 Dearborn street, Chicago. Fine wood cuts a specialty.

Rogers, Murphy & Co., high-class wood and process engravers, 318 Dearborn street, Chicago.

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Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

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Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

Chambers Brothers Company, Philadelphia, Pa. Paper-folding machinery.

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Ault & Wiborg Co., The, Cincinnati, New York and Chicago.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

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Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefounding Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 27 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Roosen Ink Works, 66 and 68 John st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

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Bronson, H., Manufacturer Old Style Gordon press, 21 Quincy street, Chicago.

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Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, manila, rope manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Plate, book, news, colored covers, manila, etc., and specialties.

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Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

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Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

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New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

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Darrow, P. C., Ptg. Co., 401 Pontiac bldg., Chicago. Superior color work and designing.

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James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.

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Bronson, H., new and secondhand machinery and supplies, 21 Quincy street, Chicago.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

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Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Pease, P. S., & Co., 115 Jefferson ave., Detroit, Mich. Type, paper, ink, printers' supplies.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 11 Spruce street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

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Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

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Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

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Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

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American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
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San Francisco, 405 Sansome st.

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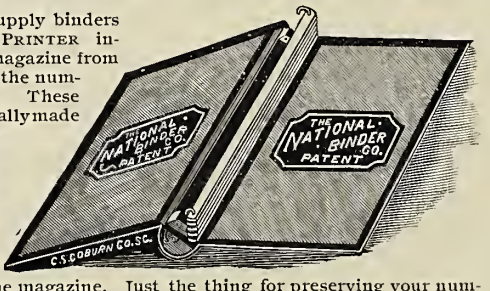
A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

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16	1.00	1.05	1.09	1.13	1.17	1.21	1.25	1.30
17	1.06	1.10	1.15	1.20	1.25	1.30	1.34	1.39
18	1.13	1.18	1.22	1.27	1.31	1.36	1.41	1.46
19	1.19	1.24	1.29	1.34	1.38	1.43	1.49	1.54
20	1.25	1.31	1.36	1.41	1.46	1.51	1.56	1.62
21	1.31	1.37	1.43	1.48	1.53	1.59	1.64	1.70
22	1.38	1.43	1.48	1.55	1.60	1.66	1.71	1.78
23	1.44	1.50	1.55	1.62	1.68	1.74	1.80	1.86
24	1.50	1.56	1.63	1.69	1.75	1.81	1.88	1.94
25	1.56	1.63	1.69	1.76	1.82	1.89	1.95	2.02
26	1.63	1.69	1.76	1.82	1.89	1.96	2.03	2.10
27	1.69	1.76	1.83	1.89	1.97	2.04	2.11	2.18
28	1.75	1.82	1.89	1.96	2.04	2.11	2.18	2.26
29	1.81	1.88	1.96	2.04	2.11	2.19	2.27	2.34
30	1.87	1.93	2.03	2.11	2.19	2.27	2.34	2.42
32	2.00	2.08	2.17	2.25	2.33	2.42	2.50	2.58
34	2.12	2.21	2.30	2.39	2.48	2.57	2.66	2.75
36	2.25	2.34	2.44	2.53	2.62	2.72	2.81	2.91
38	2.37	2.47	2.57	2.67	2.77	2.87	2.97	3.07
40	2.50	2.60	2.71	2.81	2.92	3.02	3.13	3.23
42	2.62	2.73	2.84	2.95	3.06	3.17	3.28	3.39
44	2.75	2.86	2.98	3.09	3.21	3.32	3.44	3.55
46	2.87	2.99	3.11	3.23	3.35	3.47	3.59	3.71
48	3.00	3.12	3.25	3.37	3.50	3.62	3.75	3.87
50	3.12	3.25	3.38	3.52	3.65	3.78	3.91	4.04
52	3.25	3.38	3.53	3.65	3.79	3.92	4.05	4.20
54	3.37	3.52	3.66	3.78	3.94	4.09	4.20	4.35
56	3.50	3.65	3.79	3.94	4.08	4.23	4.37	4.52
58	3.62	3.78	3.93	4.08	4.23	4.38	4.53	4.68
60	3.75	3.91	4.06	4.22	4.37	4.53	4.67	4.84
62	3.87	4.04	4.20	4.35	4.52	4.68	4.84	5.00
64	4.00	4.17	4.33	4.50	4.67	4.83	5.00	5.17
66	4.12	4.30	4.47	4.64	4.81	4.98	5.16	5.33
68	4.25	4.43	4.60	4.78	4.96	5.13	5.31	5.49
70	4.37	4.56	4.74	4.92	5.10	5.29	5.47	5.65
72	4.50	4.69	4.87	5.06	5.25	5.44	5.62	5.81
74	4.62	4.82	5.01	5.20	5.40	5.59	5.78	5.97
76	4.75	4.95	5.15	5.34	5.54	5.74	5.94	6.13
78	4.87	5.08	5.28	5.48	5.69	5.89	6.09	6.30
80	5.00	5.21	5.42	5.62	5.83	6.04	6.25	6.46
82	5.12	5.34	5.55	5.77	5.98	6.19	6.41	6.62
84	5.25	5.47	5.69	5.91	6.12	6.34	6.56	6.78
86	5.37	5.60	5.82	6.05	6.27	6.49	6.72	6.94
88	5.50	5.73	5.96	6.19	6.42	6.65	6.87	7.10
90	5.62	5.86	6.09	6.33	6.56	6.80	7.03	7.27
92	5.75	5.99	6.23	6.47	6.71	6.95	7.19	7.43
94	5.87	6.12	6.36	6.61	6.85	7.10	7.34	7.59
96	6.00	6.25	6.50	6.75	7.00	7.25	7.50	7.75
98	6.12	6.38	6.63	6.89	7.15	7.40	7.66	7.91
100	6.25	6.51	6.77	7.03	7.29	7.55	7.81	8.07
125	7.81	8.14	8.46	8.79	9.11	9.44	9.77	10.09
130	8.12	8.44	8.80	9.14	9.48	9.82	10.15	10.49
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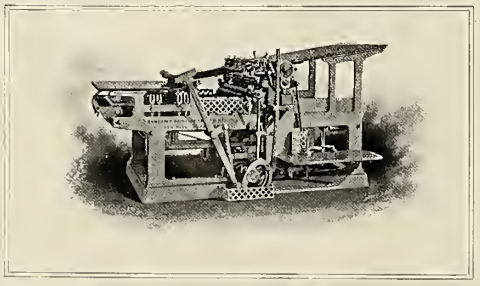
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In the issue of the trade journals following the close of the balloting, the committee will announce the name of the selected party, together with those of others who may have followed close in the voting, and will then make public the manner in which the title of Printer Laureate shall be awarded, and the presentation of the "Century" Pony take place.

Register your vote at once, so that the June issues of the trade journals may contain the names of representative men of the North, East, South and West.

Campbell Printing Press & Mfg. Co.

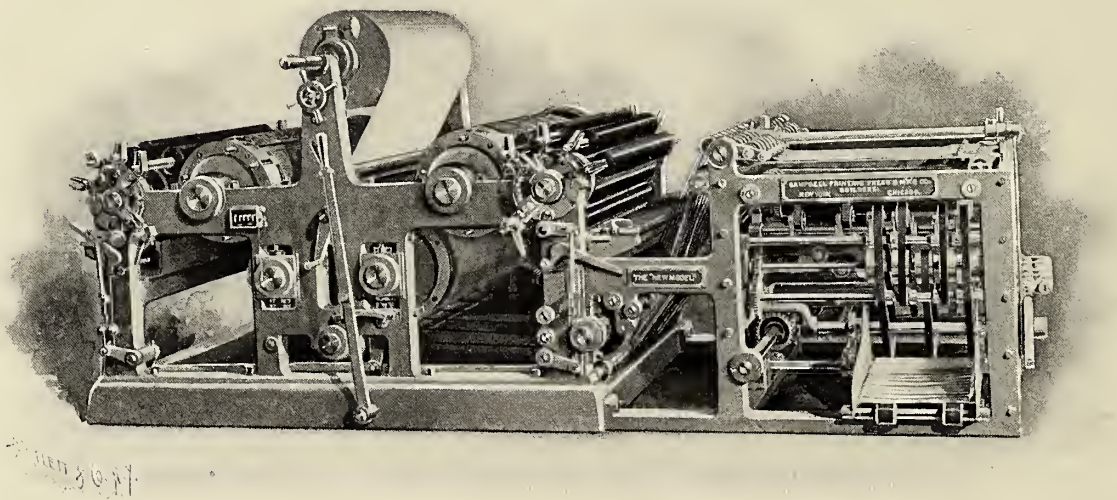
5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

If you are an Economical Man

the "New Model" should not fail to interest you.

It is the only press built which economizes *both* time and labor, because of its speed and the convenience with which it can be operated.



It delivers a well-printed product and the latest telegraphic news to your readers in the shortest possible time and at the least expense. A Business Man's Machine!

****

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

The Leader of all Bond Papers

Made from New Rag Stock
Free from Adulteration
Perfectly Sized Long Fiber

MAGNA CHARTA BOND

A Paper that will Withstand the Ravages of Time

WHITE

17x22. 12, 14, 16, 18, 20, 24 lb.
17x28. 16, 20, 24, 28 lb.
19x24. 16, 18, 20, 24, 28 lb.
22x32. 32, 40 lb.

BLUE

17x22. 16, 20 lb.
17x28. 20, 24 lb.
19x24. 20, 24 lb.

CRUSHED, IN WHITE ONLY

17x22. 16, 20 lb.
17x28. 20, 24 lb.
19x24. 20, 24 lb.

The Magna Charta Bond Papers
are all Finished by Plating

Manufactured by

RIVERSIDE PAPER COMPANY

Holyoke, Mass.

FIFTH PRIZE.

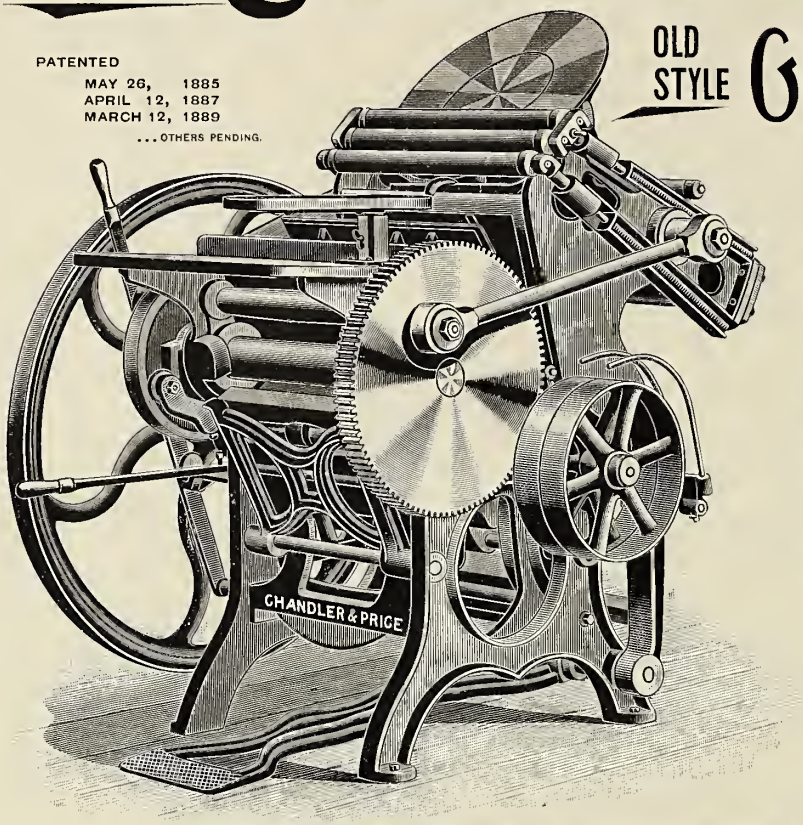
Design submitted by Scott M. Eagon, with Central Type Foundry, St. Louis, Mo., in the Riverside Paper Company's advertisement competition, conducted by the Inland Printer Company, Chicago.

A pamphlet containing the 148 designs, complete, full size, offered in this competition, will be sent by The Inland Printer Company, on receipt of 50 cents.

The Celebrated and Unexcelled **Chandler & Price** OLD STYLE **GORDON PRESS**

Not for the Least Money, but Cheapest in the end.
A TIME and MONEY SAVER.

PATENTED
MAY 26, 1885
APRIL 12, 1887
MARCH 12, 1889
...OTHERS PENDING.



...SIZES AND PRICES...

Eighth Medium,	7 x 11	with Throw-off and Depressible Grippers	$150.00
" "	8 x 12	" "	165.00
Quarto Medium,	10 x 15	" "	250.00
Large Quarto,	12 x 18	" "	300.00
★ Half Medium,	14 x 20	" "	400.00
★ " "	14½ x 22	" "	450.00
Steam Fixtures,			15.00
Chandler & Price Fountain, for either size press,			20.00
Buckeye Fountain,			10.00

★ With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three Chases, one Brayer, two sets of Roller Stocks, two Wrenches and one Roller Mold.

No charge for boxing and shipping.

All our goods guaranteed in every respect.

N. B.—None genuine without the name of Chandler & Price, Cleveland, Ohio, cast upon the rocker.

WE CHALLENGE COMPARISON.

Over 5,000 Sold! Not one returned to the manufacturer.

AN UNEQUALED RECORD.

FOR SALE BY DEALERS ONLY.

Buy the BEST at FIRST and thus SAVE REPAIR BILLS.

BUY CHANDLER & PRICE GORDON PRESSES

FROM THE

American Type Founders' Company (Covering the Continent!)

It buys these Presses by the carloads, and keeps all sizes in stock at

BOSTON, - - - 150 Congress Street.
NEW YORK, - Rose and Duane Streets.
PHILADELPHIA, - 606-614 Sansom Street.
BALTIMORE, Frederick and Water Streets.
BUFFALO, - - - 83 Ellicott Street.
PITTSBURG, - - - 323 Third Avenue.
CLEVELAND, - - 239 St. Clair Street.
CINCINNATI, - - 7-13 Longworth Street.
CHICAGO, - - 139-141 Monroe Street.
MILWAUKEE, - - 89 Huron Street.
ST. LOUIS, - Fourth and Elm Streets.
MINNEAPOLIS, - - 24-26 First Street.
KANSAS CITY, - - 533 Delaware Street.
OMAHA, - - - 1118 Howard Street.
DENVER, - - - - 1616 Blake Street.
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SAN FRANCISCO, - 405 Sansome Street.

THE BEST OF EVERYTHING FOR THE PRINTER.

1880 1896

Our New Office and Warerooms:

82-84 Fulton Street, cor. Gold Street, NEW YORK.

AT OUR NEW LOCATION, with a floor space of 15,000 square feet, we now have perfect facilities for the display of our new and improved



WE EXTEND a cordial invitation to all our friends and patrons to pay us a visit, which we are sure will be of interest and value to them.

MACHINERY AND SUPPLIES

... FOR ...

Printers, Engravers, Electrotypers, Stereotypers, Bookbinders and Boxmakers.



E. STEPHANY, Treasurer.



F. WESEL, President and Manager.



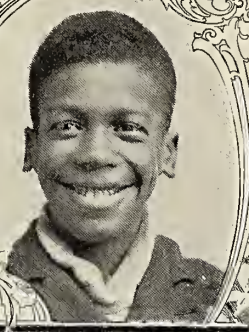
G. E. SCHEFFLER, Secretary.

F. WESEL MFG. CO.

FACTORY:
78-80 Cranberry St., cor. Henry Street,
BROOKLYN.

OFFICE AND WAREROOMS:
82-84 Fulton Street, cor. Gold Street,
NEW YORK.

THE MODERN HIGH ART ILLUSTRATORS OF AMERICA.



ALL PROCESSES.

CUTS FOR CATALOGUES, BOOKS, SOUVENIRS, NEWSPAPERS, LETTER-HEADS, ETC.

REG.

Grand Rapids Engraving Co.

GRAND RAPIDS, MICH.

BRANCH OFFICES: NEW YORK, CHICAGO & CINCINNATI.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.

KEITH

SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.

RAVELSTONE

RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.

WESTLOCK

WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

IF YOU ARE DISSATISFIED in any way with your Blank Books, have them made of the celebrated

Scotch Linen Ledger,

and you will adopt this brand permanently.

PARSONS PAPER COMPANY,

HOLYOKE, MASS.

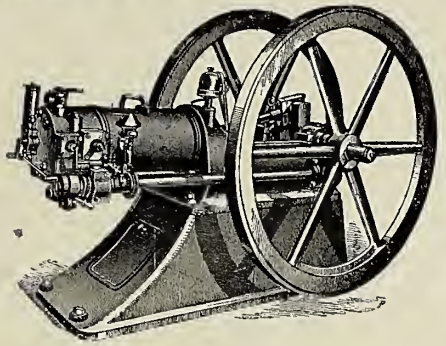
Send for Samples

POWER FROM GAS OR GASOLINE. Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

SIZES: 1 TO 250 HORSE-POWER.

OTTO GAS ENGINE WORKS,
(INCORPORATED)

Cor. 33d and Walnut Sts., PHILADELPHIA.

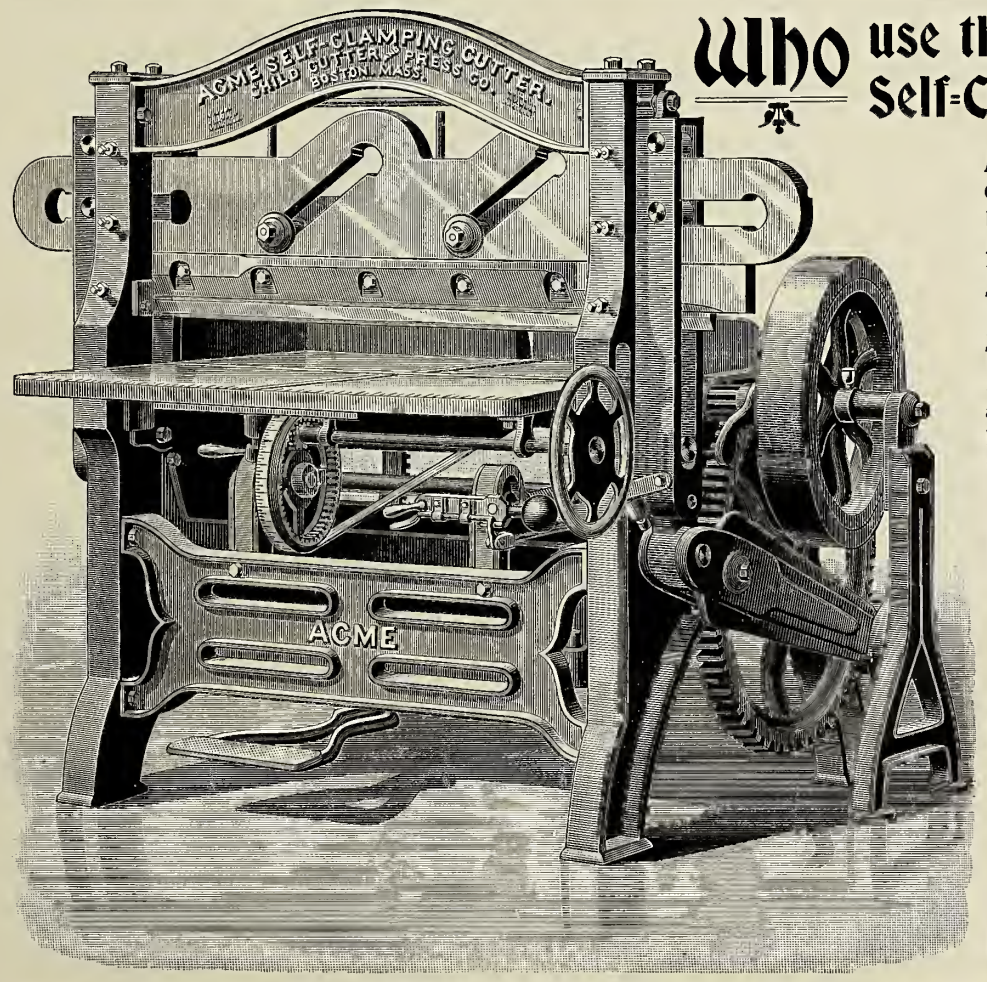
No. 245 Lake Street, CHICAGO.



Prompt Action

is oftentimes one's salvation. If business is dull, why not order some new faces of type and a new press and see if it does not have a good effect. You would not patronize a tailor who showed you the same patterns in cloth each season, and possibly your customers think the same about printing. Write at once and see what we can do for you. That at least will cost you but a postal card.

The Manhattan Type Foundry,
54 Frankfort Street, New York.



THE AUTOMATIC SELF-CLAMP, also COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Who use the "Acme" Self-Clamping Cutter?

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

64 Federal Street,
BOSTON, MASS., U. S. A.

F. L. MONTAGUE & CO., Agents,
315 Dearborn St., Chicago, Ill.
17 Astor Place, New York.



Half-Tones

(COPPER)

12 Cents per Square Inch.

Be up-to-date...

You will be, if you use cuts engraved by the New Geleto-Carbon Process.

We are...

For we have the best operators, latest makes of cameras, use only the best copper, made by New York Steel and Copper Co. Lenses by Dallmeyer & Ross Anastigmat, Levy Screens. Our finishing is done by a complete equipment of the latest Royle's machinery. Send photo or drawing and get a sample plate.

ZINC LINE-WOOD AND WAX ENGRAVERS.

Electric City Engraving Co.

POST OFFICE BOX 311.

37-39 Court Street, BUFFALO, N. Y.

Reliance Lever Paper Cutter

Clearly Outranks all Others of its Class

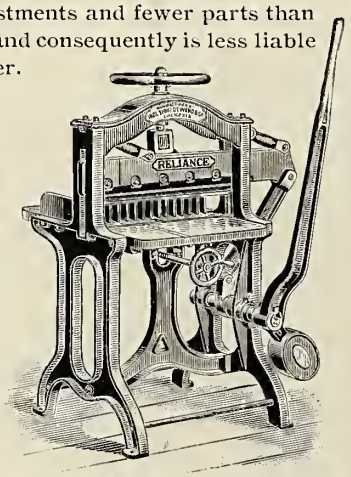
(no matter what other manufacturers claim).

In Strength, Accuracy and Thoroughness of Construction it has no equal.

It is simpler, has no adjustments and fewer parts than any other lever cutter made, and consequently is less liable to wear and to get out of order.

...OVER...

325 Reliance Cutters now in use and not ONE COMPLAINT nor call for REPAIRS, either on account of weakness, defective material or workmanship.



All parts strictly Interchangeable.

THREE SIZES MADE.
23¼, 25½ and 28½ inches.

Every machine fully guaranteed to be as represented. **Accept no other** before making comparison.

FOR SALE BY ALL TYPEFOUNDERS AND DEALERS.

MANUFACTURED BY

PAUL SHNIEDEWEND & CO.

195, 197, 199 S. Canal St., CHICAGO, U. S. A.

Don't Misjudge Us!



We have got a good press, and we want everybody to know it, and you can't blame us if we try to make you think so. We say we have the fastest job press; so we have. Now don't think because you are running 1,500 or 2,000 impressions that this is enough. When the PROUTY will do 2,000 to 3,500 an hour you cannot afford to be without one.

Send for Catalogue.

For sale by Dealers generally.

GEORGE W. PROUTY CO.

Manufacturers of PERFECTED PROUTY Presses, Wood Printing Presses, and Steel Type from 4 to 20 line pica.

100-102 High Street, Cor. Congress St. BOSTON, MASS.

A. ZEESE & SONS,

(INCORPORATED)

PHOTO-PROCESS ENGRAVING



HALF-TONE
ZINC ETCHING
COLOR WORK
MAP AND WOOD
ENGRAVING
ELECTROTYPING

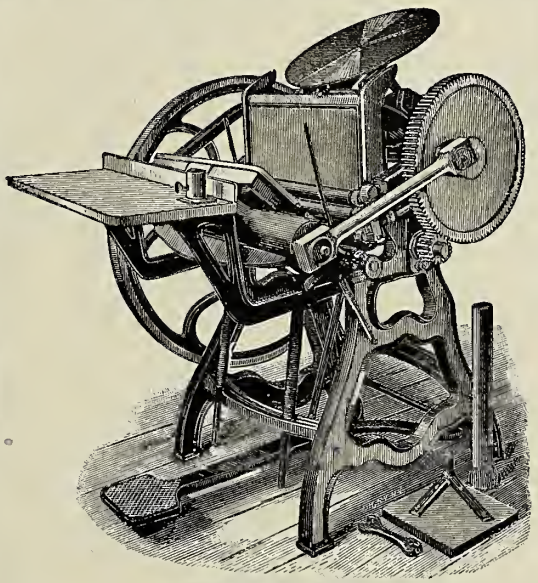
TELEPHONE
HARRISON 605.

300-306 Dearborn St.,
CHICAGO.

HIGH-GRADE WORK. PROMPTNESS. REASONABLE RATES.

NEW CHAMPION PRESS

LOWEST PRICES.



BEST WORK.

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.		FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.	
Chase 6x10 in.; weight, 300 lbs.,	$ 65	Chase 8x12 in.; with throw-off,	$120
" 8x12 " " 600 "	85	" 9x13 " " "	140
" 9x13 " " 750 "	100	" 10x15 " " "	175
" 10x15 " " 1,000 "	135	" 11x17 " " "	225

Steam Fixtures, $12. Ink Fountain, $12. Boxed and delivered in New York city free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

NEW CHAMPION PRESS CO.
A. OLMESDAHL, MANAGER.
Machinists and Manufacturers and Dealers in Job Printing Presses
No. 41 Centre Street, New York.

E. MENUEL & SONS,
HONORABLE MENTION.
LONDON, 1862.

PRIZE MEDAL,
SYDENHAM, 1865.

E. MENUEL & SONS,
PRIZE MEDAL,
LONDON, 1870.

HONORABLE MENTION,
PARIS, 1878.

...Missouri...
Brass Type Foundry Company

SUCCESSORS TO
E. MENUEL & SONS,
LONDON, ENGLAND.

No. 1611 South Jefferson Ave.
ST. LOUIS, MO.

Manufacturers of

BRASS TYPE-

of Every Description, for ....

....BOOKBINDERS,
....EMBOSSERS,
....HAT TIP PRINTERS
and WOOD PRINTERS.

MADE OF OUR CELEBRATED
EXTRA QUALITY OF HARD BRASS.

...SEND FOR SPECIMEN BOOKS.

NOT IN THE TYPE TRUST.

ROYLE

Photo-Engravers' Machinery...

WE OFFER A LINE OF MACHINES DESIGNED AND BUILT IN THE MOST CAREFUL MANNER.

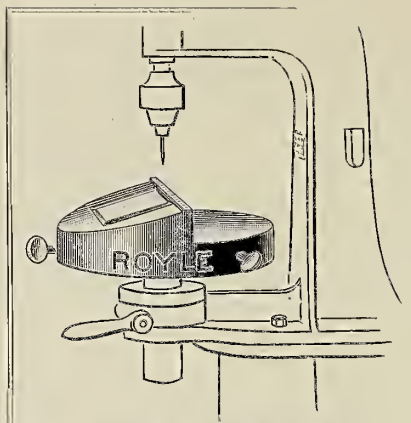
IF YOU WANT A FIRST-CLASS PLANT

OF MACHINERY, SEND TO US; WE CAN SUPPLY IT.

JOHN ROYLE & SONS,

LONDON AGENT, P. LAWRENCE, 63 FARRINGDON ROAD, E. C.

PATERSON, N. J., U. S. A.



BEVEL TABLE FOR DRILL.

The Paper Mills' Company,

Careful Attention
devoted to Mill Orders for Special Sizes or Qualities.

Long Distance Telephone: Main Express 84.

Lowest Market Prices
on News Papers, Book Papers, Writing Papers, and all kinds of Paper and Envelopes for mill shipment.

WHOLESALE DEALERS IN

Paper and Authorized Agents for Leading Manufacturers.

1535-1536 Marquette Building, CHICAGO.

..Correspondence Solicited.



COMPLETE GUIDE FOR PROCESS WORKERS.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

By MACFARLANE ANDERSON.

$5.00

Three-color print, with three flat prints. Color chart, giving dyes, inks and plates. Full-tone, half-tone, elliptical stop, etc., etc. Working details for half-tone, zinc etching, photo-lithography, photogravure, collotype, color work, electrotyping, stereotyping. Finely printed and handsomely bound. Send for sample copy of Anthony's Photographic Bulletin and for prospectus of "School of Practical Process Engraving."

E. & H. T. ANTHONY & CO.

591 BROADWAY, NEW YORK.

FLEXIBLE SIDE-GAUGE PIN.





When you have a sheet to print that requires both grippers, this is the Gauge Pin to use. Place it anywhere and the gripper will not hurt it. It is adjustable, same as our other steel gauge pins. They will not last *forever*, but earn their price, so you had better take the dozen. By the dozen, 60 cents.

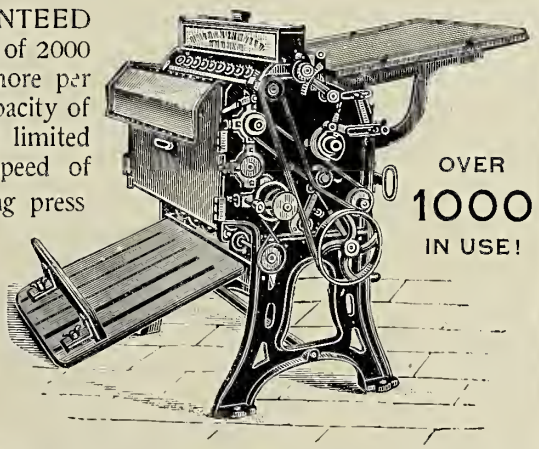
EDW. L. MEGILL, Inventor and Manufacturer,
60 Duane Street, NEW YORK.

See *The Inland Printer* for other styles, or send for circular of everything in this line.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press



OVER 1000 IN USE!

SIZES.
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

EMMERICH & VONDERLEHR,

191 and 193 Worth Street,
NEW YORK.

Special Machines for Photographic Mounts and Cards. Embossing Machines, etc.



Millet's "Les Angelus" is painted in oil colors; so is your front fence. But there's a great difference. The difference in painters and their method of Handling. Binner Plates are creations by the artist, reproductions by the expert photographer and etcher, and Handled by the experienced engraver. The best results can only be obtained by employing the best methods and the proper Handling of same. You don't expect a 15-cent Half-tone to give the same result as a 20-cent Half-tone....there's a difference. Try Binner Methods and Style of Handling.

BINNER ENGRAVING CO.
195-207 S. CANAL ST., CHICAGO.

"MODERNIZED ADVERTISING" sent only on receipt of five 2-cent stamps.

TO THE BLANK BOOK AND PAPER TRADE

Office of ***The Fairfield Paper Company,***
Fairfield, Mass.

Gentlemen:

We are making and placing on the market a first-class

"Linen Ledger and Record Paper."

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO FAIRFIELD
1895
LINEN LEDGER MASS.U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

WORONOCO LINEN LEDGER 1895

It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

Selling Agents:
THE LOUIS SNIDER PAPER CO., 221 W. Fourth St., Cincinnati, Ohio.
JOHN F. SARLE, 58 John Street, New York, N. Y.
GEO. H. TAYLOR & CO., 207-209 Monroe Street, Chicago, Ill.



Printed With Scribner Black, 461=68.

Unequaled in Quality

THE AULT & WIBORG INKS

Sell on their Merits

POSSESSING the largest and most complete Printing Ink Works in America, THE AULT & WIBORG COMPANY give the most careful attention to the requirements of the trade, and their superb equipment enables them to best fill the wants of Ink consumers in every department of the graphic arts.

Letterpress,
Steelplate, Copperplate
and Lithographers'

Inks

Dry Colors, Varnishes,
Oils and Dryers,

IN EVERY GRADE AND FOR EVERY VARIETY OF WORK

THE AULT & WIBORG CO.

CINCINNATI · NEW YORK · CHICAGO

Printed With Scribner Black, 461=68.

The Printer who is a Boxmaker....



Whose presses will cut, score and print *Folding Paper Boxes, Pay Envelopes, Seed Bags, Odd Shaped Labels and Irregular Forms* of any description, with all the speed, precision and excellence of a boxmaker's special machine, **HAS THE ADVANTAGE.** He has added a feeder to his business without increasing general expense.

So much for the argument. Now—



PRINT, CUT AND SCORE IN ONE OPERATION—

Do it automatically and from the roll; print in one color or two, and do splendid work besides.

Press can be used either for printing or cutting and scoring alone.
It will pay you to find out what the possibilities in this field are.

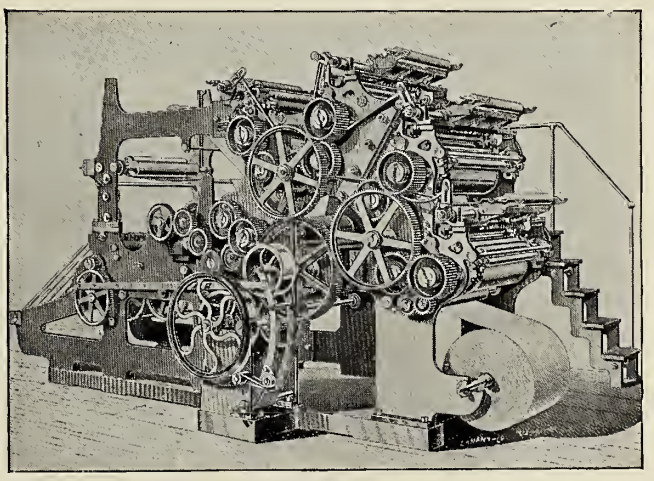
The Kidder Press Manufacturing Co.

26-34 Norfolk Ave., Roxbury District, BOSTON, MASS.

THE ACCOMPANYING CUT REPRESENTS OUR . . . . . .

Meisel Rotary Web Perfecting Press

For ordinary newspaper work satisfactory results at a speed of 8,000 to 10,000 per hour are guaranteed.



IN combination with this work, this press is adapted for doing, at a speed of 4,000 to 5,000 per hour, by the use of an offset web, a grade of half-tone cut work excelled by no other press, and also for printing from one to five colors on one side, and one color on the reverse side.

Catalogue and specimens of work sent on application.

The Kidder Press Manufacturing Co.

26-34 Norfolk Avenue, = = = Roxbury District, BOSTON, MASS.

2-2

ESTABLISHED IN 1830.



Paper Cutter Knives

No "Fake" in our methods. Best Finish, Honest Prices, Written Warrant. Try.

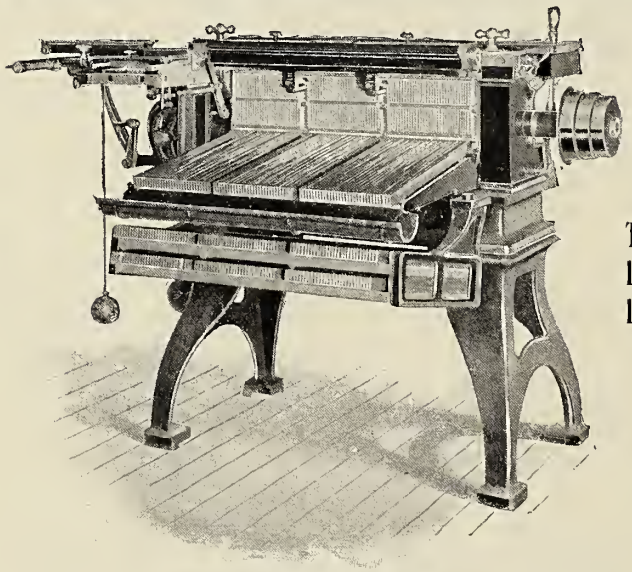
LORING COES & CO.

WORCESTER, MASS.

Empire Type-Setting Machine Co.

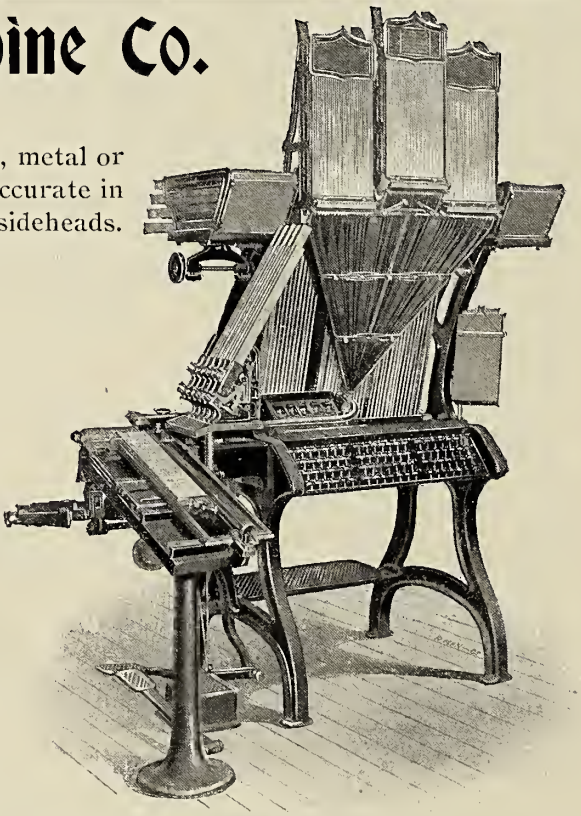
203 BROADWAY, NEW YORK.

The Empire sets ordinary type. Requires no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black letter sideheads.



AUTOMATIC DISTRIBUTOR.

Thorough Inspection Invited.



COMPOSING MACHINE.

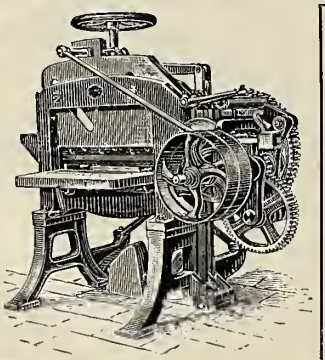
Western Agents: A. D. Farmer & Son Type Founding Co.

CAN BE SEEN IN PRACTICAL OPERATION AT OUR SALESROOMS, 111 & 113 QUINCY ST., CHICAGO.

PAPER-CUTTING MACHINES.

SPECIALTY SINCE
....1855....

Machinery for the whole Paper Industry...



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	$	Mk.	$	Mk.	$	Mk.	$	Mk.	$
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82½	....	.....	4700	1,119.20	500	119.00	200	47.60	...	....

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

The Bennett "Labor-Savers"

...are...

Catch Pennies in the Press and Composing Rooms.

WE ARE OFTEN ASKED:

"What are these Labor-Savers?"

...WE MAKE...

104 STYLES AND COMBINATIONS OF FOLDING MACHINES.
ROLL WRAPPING MACHINES.
FLAT WRAPPING MACHINES.
LABEL MAILERS. SHEET JOGGERS.
POWER SAW BENCHES.
JOBROOM BENCHES AND ROLL-TOP TOOL CASES.
FOREMAN'S DESK AND SPECIMEN CABINET.
STOCK AND FORM TRUCKS.
STEREOTYPERS' IRON-LINED TRUCKS.
ELECTRO CABINETS. DIE CABINETS.
END-WOOD CUTTER STICKS AND PRINTERS' NOVELTIES.

Extract from a Letter received from The Bulletin, Van Wert, Ohio, February 15, 1896.

I began the business in the days of the old hand press, and pulled sheets—Whig sheets—in the Scott and Graham campaign of 1852, but I have never seen a catalogue in which so many common-sense, practical, labor-saving tools from a single shop were assembled in a single catalogue for printers, as are shown by you. I thank you for the pleasure of looking at them.

Yours respectfully,

J. H. FOSTER.

Respectfully, **The Rockford Folder Co.**

MACHINISTS AND JOINERS TO THE PRINTERS OF THE WORLD.

ROCKFORD, ILL.



ARABOL.

Arabol Manufacturing Company,

MANUFACTURERS OF
PREPARED GUMS,
GLUES,
SIZES AND FINISHES,
PASTES, CEMENTS,
MUCILAGES,

15 GOLD ST., NEW YORK.

SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

ACME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glues.

DEALERS' CORRESPONDENCE ESPECIALLY SOLICITED.

BOTTOM PRICES.

Old Style Gordon Presses

SOLD ON A RATIONAL BASIS.

We have put the knife in deep.

8 x 12, - -	$ 99.00	Steam Fixtures, -	$ 9.00
10 x 15, - -	150.00	Wolverine Fountain,	8.00
14 x 20, - -	240.00	Jupp Fountain, -	16.00

At above prices delivered anywhere east of the Mississippi River.

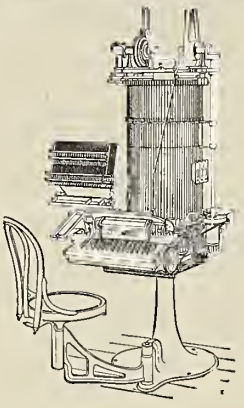
We don't confuse you with a big list and haggle over a few per cent difference in the discount, but get at once to the core.

WILLIAM C. JUPP,

We are in no Trust, Combine or Agreement....

DETROIT, MICHIGAN.

THE THORNE.



ENGLISH.

The Thorne Type-setting and Distributing Machine is the pioneer of its class. Simple, reliable, and most effectively economical, it is in constant use all over the United States, Canada, Great Britain, France, Germany, Switzerland, India, Australia, etc. The only machine capable of simultaneously setting and distributing type, it has been adapted to and is successfully employed in setting type for English, German, French, Finnish, and Hebrew publications. The various samples in this advertisement were set on The Thorne.

GERMAN.

Die „Thorne" Setz- und Ablegemaschine ist die Pioniermaschine ihrer Klasse. Ihrer Einfachheit, Zuverlässigkeit und Oekonomie halber ist sie jetzt eingeführt und in ständigem Gebrauch in den Ver. Staaten, Canada, Großbritannien, Deutschland, Frankreich, der Schweiz, Indien, Australien u. s. w. Sie ist die einzige Maschine, mit der man gleichzeitig setzen und ablegen kann, und ist bereits erfolgreich zum Setzen von deutschen, englischen, französischen, finnischen und hebräischen Publikationen adaptirt. Dieses ist eine Probe des Satzes der „Thorne"-Maschine.

FINNISH.

The Thorne latoma- ja purkauskone on ensimmäinen laatuaan. Se on yksinkertainen, luotettawa ja erittäin edullinen ja on nykyään alituisessa käytännössä kaikkialla Yhdyswallois sa, Canadassa, Suur-Britanniassa, Ranskassa, Saksassa, Sweitsissä, Intiassa ja Australiassa y. m. Tämä on ainoa kone, joka latoo ja purkaa samalla kertaa. Se on sowitettu ja sitä käytetään nykyään menestyksellä latomisessa englannin, saksan, ranskan, suomen ja hebrean kielisissä kirjapainoissa. Nämä monellaiset näytteet tässä ilmoituksessa owat ladotut The Thornella.

FRENCH.

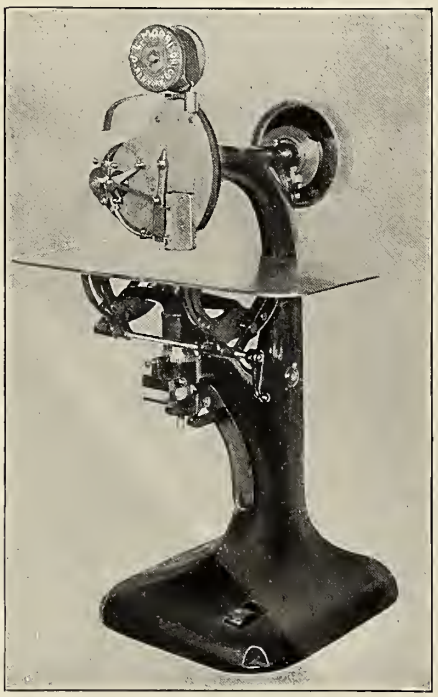
La machine Thorne pour composer et distribuer les caractères d'imprimerie est le pionnier de l'espèce. Elle est simple, sûre et d'une extrême économie; on l'emploie partout en France, aux Etats-Unis, au Canada, en Allemagne, en Suisse, aux Indes, en Australie, en Angleterre, etc., etc. C'est la seule machine capable de composer et distribuer simultanément les caractères d'imprimerie en français, en anglais, en allemand, en finnois et dans l'hébreu. Les divers échantillons de cette annonce ont été composés par la machine Thorne.

HEBREW.

דיא טהאָרן זעטץ אונד אבליינ מא־
שין איז דיא בעסטע פון אלעץ. איינפאך
צופערלעסיג און עקאָנאָמיש, עס ווערט
יעצט געברויכט אין גאנץ יוניייטעד
סטייטס און קאנאדא; ענגלאנד, פראנק־
רייך, דייטשלאנד, שווייצערלאנד, אינ־
דיען אויסטראליען א. ז. וו. דער איינ־
ציגער מאשין וואס זעצט און לייגט אפ־
צו דער זעלבער צייט. עס איז אנגענומען
אוו ווערט יעצט געברויכט צו זעטצען
שריפט פיר ענגליש, דייטש, פראנצויזיש,
פיניש אוו יידיש. דיא פערשיערענע
פראבען אין דיזער אדווערטייזמענט זיי־
נען געזעצט געווארען אויף א טהארן
מאשין.

NEW YORK—34 Park Row. **THORNE TYPE SETTING MACHINE CO.** CHICAGO—139 Monroe St.

Presto!! AND THE CHANGE IS MADE FROM



One Sheet to 7-8 Inch

ON OUR



"New Perfection" No. 7

WIRE STITCHING MACHINE.

SEND FOR CIRCULAR TO

The J. L. Morrison Co.

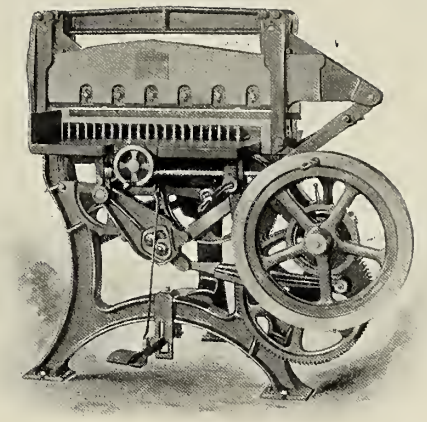
60 DUANE STREET, Corner Elm, NEW YORK.

Modern Weapons in War

Are no more vital to Success than the latest equipment to fight Competition and bring Business.

We claim much for our machines. We offer much in them.

MAY WE SEND YOU DETAILS?

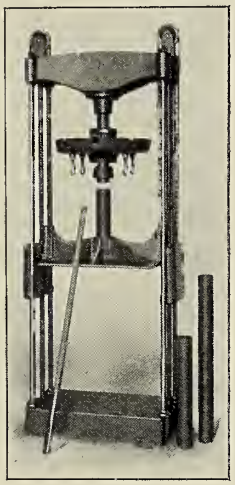


THE PONY AUTOMATIC

32-inch Hand or Power.

Its many novelties at minimum cost will interest you.

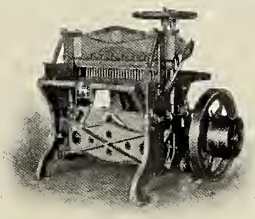
Balanced Platen Standing Press.



Applies pressure instantly, doing away with the old, laborious method of blocking.

The ...Monarch...

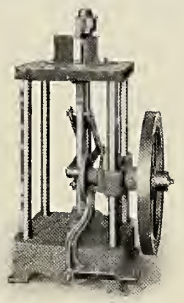
MAKES.. THIRTY CUTS A MINUTE.



EQUIPPED WITH EVERY CONVENIENCE.

COMBINED AUTOMATIC AND HAND CLAMP

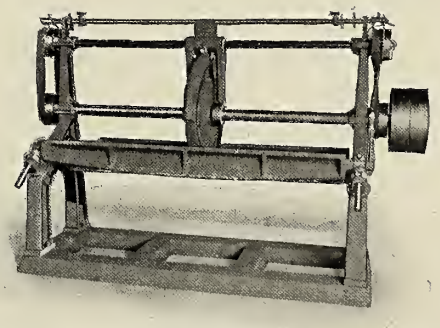
THE SEYBOLD CORNER CUTTER.



Cuts from one sheet to five inches of paper—and more, it clamps as hard as it cuts.

THE PILE CANNOT SLIP.

THE SEYBOLD KNIFE GRINDER.



Insures economy in knives, accuracy of bevel and permanence of temper.

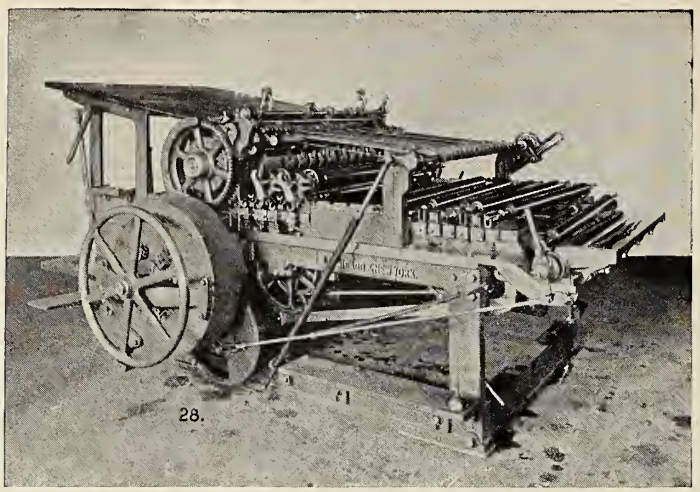
The Seybold Machine Co.

Makers of MACHINERY for Bookbinders, Printers, Lithographers, Paper-Box Makers, Paper Mills, etc.

NEW YORK CITY: 44 CENTRE STREET.

DAYTON, OHIO: 53-55 LOUIE STREET.

CHICAGO, ILL.: 371-373 DEARBORN STREET.



Electric Motors
directly connected to
Printing Presses.

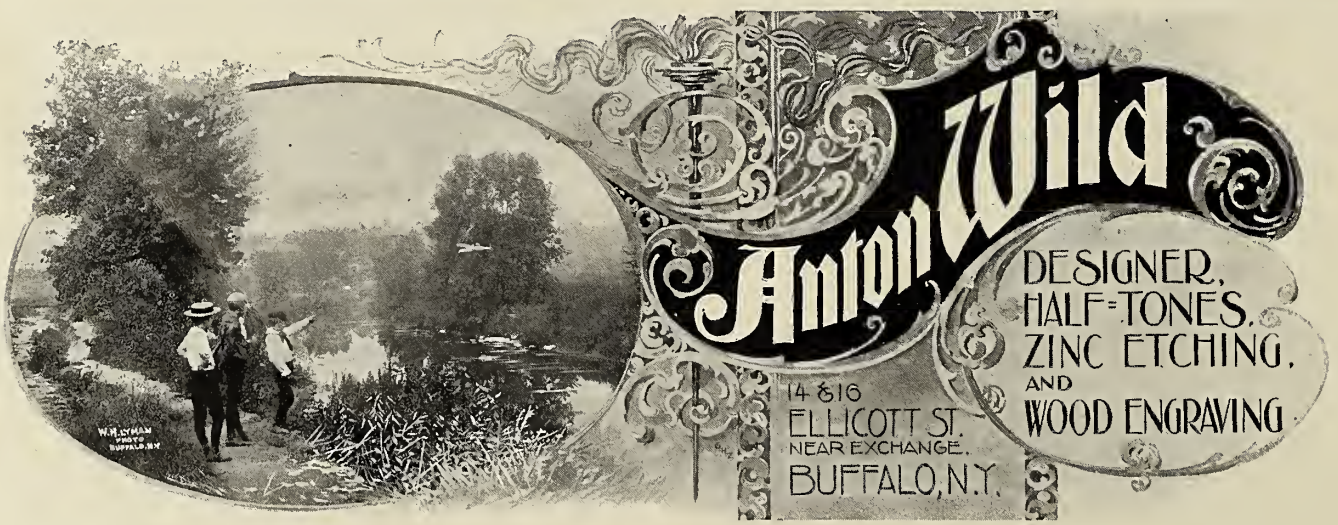
No belts, No dirt,
No gears, No noise,
More efficient than
shafting or belting,

Attached to any press,
Easy to regulate,
Practically noiseless,
Not at all in the way.

The Card Electric Motor & Dynamo Co.
CINCINNATI.

NEW YORK, 150 Nassau St. PHILADELPHIA, 665 Bourse Bldg. ST. LOUIS, 911 Market St.
SAN FRANCISCO, 523 Mission St. BOSTON, 64 Federal St.

There are Printing Inks and Printing Inks. But when you get through experimenting, come back, as everybody does, to the old reliable goods of **Geo. Mather's Sons,** 29 Rose St., New York.



Artistic effects in Antique Printing are easily obtained by correct use of the beautiful Old Style Romans, Italics, Texts, Borders, Ornaments and Initials, made by A. D. Farmer & Son Type Founding Company, 111 and 113 Quincy Street, Chicago.

Geo. H. Taylor & Co.

207-209 Monroe Street, Chicago.

...Paper.

Brown's Hand-Made Papers. — Only complete stock and only line made in United States.

Greatest variety of sizes and weights carried anywhere. — **Dekel Edge Papers.**

Flat Writings, Cardboards, Book, Cover, Print, Manila and other Papers.

BRADNER SMITH & CO.
PAPER MAKERS,
CHICAGO.

Have You Seen our New Line of

DEFENDER COVERS

AND **Antique Laid Book?**

A Novelty for Art Printers.

SEND FOR SAMPLES.

WHITING PAPER Company

238-240 ADAMS ST. CHICAGO.

We Manufacture.
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, ETC.

All of the above stock manufactured by **our own mills.** Capacity, 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. **Small as well as large mail orders solicited.**

Have you got our Cat-

alogue for 1896? It shows our designs for



Society Address Cards.

Special feature—

Silktone ART COLORS

Mailed to the Trade only.

Order Catalogues and Cards from

J. W. BUTLER PAPER CO., CHICAGO, for Northwestern States.
JOHN CARTER & CO., BOSTON, for New England States.
BUTLER & KELLEY, NEW YORK, for New York City and vicinity.

Other points directly from us:

MILTON H. SMITH, Rochester, N.Y.

Remember, during the "Old Style Era," we are headquarters for Deckle-edge Book and Cover Papers, as well as

Cover, Book, Document Manila, Rope Manila **Papers**

AND

Parker's "Treasury," "Commercial" and "Capital" BLOTTING.

Illinois Paper Co.

181 Monroe Street, CHICAGO.

LEATHERETTE

Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

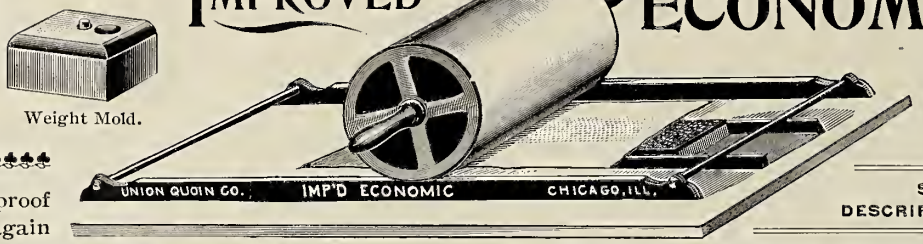
A. W. POPE & CO.

General Agents,

45 HIGH ST. ∴ BOSTON.

GO TO— thou foolish man. That is to say, don't pay from $15 to $40 for a proof press when you can have the best one in the market, best for city or country use, viz: The

IMPROVED ECONOMIC,



Weight Mold.

Complete with Weight Mold, for only . . . . .
$10

SEND FOR DESCRIPTIVE CIRCULAR.

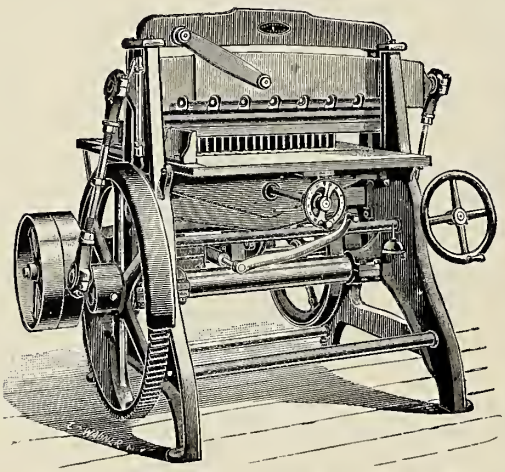
And if you have no proof press at all, we say again

GO TO— and buy one, for you can't afford to go on damaging your type with a planer when $10 will put you in possession of a machine so good that many a job of very good newspaper printing is being today done right along on it.

You can buy this press through any wide-awake, first-class dealer, or from us.

UNION QUOIN CO., 358 DEARBORN ST., CHICAGO.

A few facts without varnish are more convincing than a page full of enthusiastic misrepresentation.



ACCURACY GUARANTEED.

The...

Brown & Carver

PAPER CUTTING MACHINE

CUTS SQUARE, CLEAN, FAST.

We refer to a continually increasing list of patrons for confirmation.

Oswego Machine Works,
.....Oswego, N. Y.

Diplomas

LITHOGRAPHING IN ALL ITS BRANCHES FOR THE TRADE.

GOES LITHOGRAPHING CO.
160-174 ADAMS ST.
CHICAGO.

FOR PUBLIC & HIGH SCHOOLS, LAW, MEDICAL, BUSINESS, TRAINING SCHOOLS & COLLEGES ALL LITHOGRAPHED, LITHOGRAPHED & PRINTED AND LITHOGRAPHED WITH BLANK SPACES FOR PRINTING.

DESCRIPTIVE PRICE LISTS TO THE TRADE.



Talk it over

with men who know something about it, and you will find there is more in our statement that our

Folding Machine

is the only one really new and improved on the market than may at first appear. Then write to us for particulars.

J. H. STONEMETZ & CO.
25 PARK ROW, NEW YORK.

WOOD TYPE

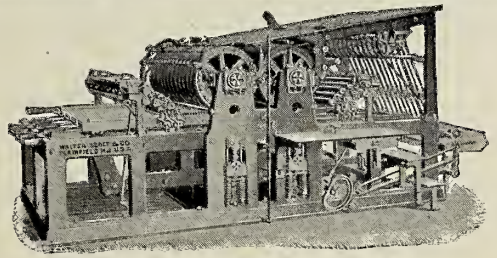
New and Popular Faces.

Cases, Stands, Cabinets, Galleys, Reglet, Furniture, Dry Racks, Imposing Tables, Letter Boards, Proof Presses, Steel Bearers, etc.

Patent Steel Furniture.

We have but One Standard—THE BEST!

MORGANS-WILCOX CO.
MIDDLETOWN, N. Y.

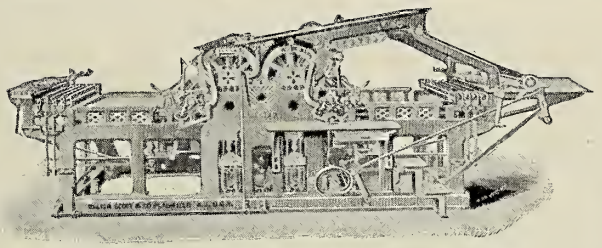


Class K.—Perfecting Two-Roller Book Press.

Scott Printing Presses

"If not superior to all others, are certainly inferior to none."

Our Illustrated Catalogue, giving full description of these and all our presses sent on request.



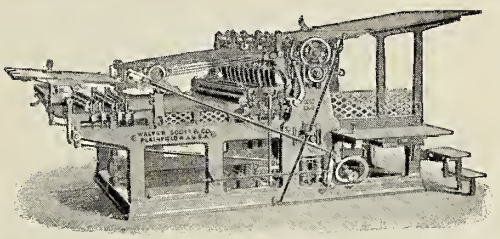
Class LT.—Perfecting Four-Roller Book Press.

The Best Press for
Book Printing,
Railroad Printing,
Newspaper Printing,
ALL KINDS of
PRINTING....

Walter Scott & Co.

Plainfield, N. J.

Times Building, New York.
Monadnock Block, Chicago.
Security Building, St. Louis.



Class HN.—Four-Roller Press for fine cut work.

WE HAVE A PRACTICALLY
INSTANTANEOUS PROCESS ENGRAVING

FOR ALL CLASSES OF WORK.
SIMPLE, CHEAP AND INFALLIBLE.

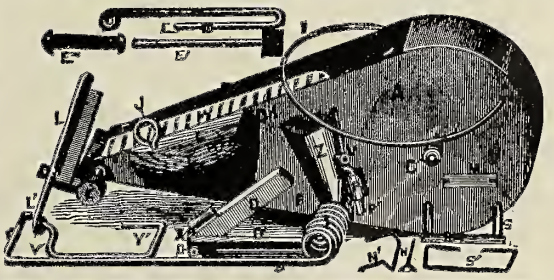


NO CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything. Write us.

HOKE ENGRAVING PLATE CO., - ST. LOUIS.

Dick's Seventh Mailer.

DICKS



OVER 8,000 NOW IN USE. THE MOST PERFECT MACHINES MADE.

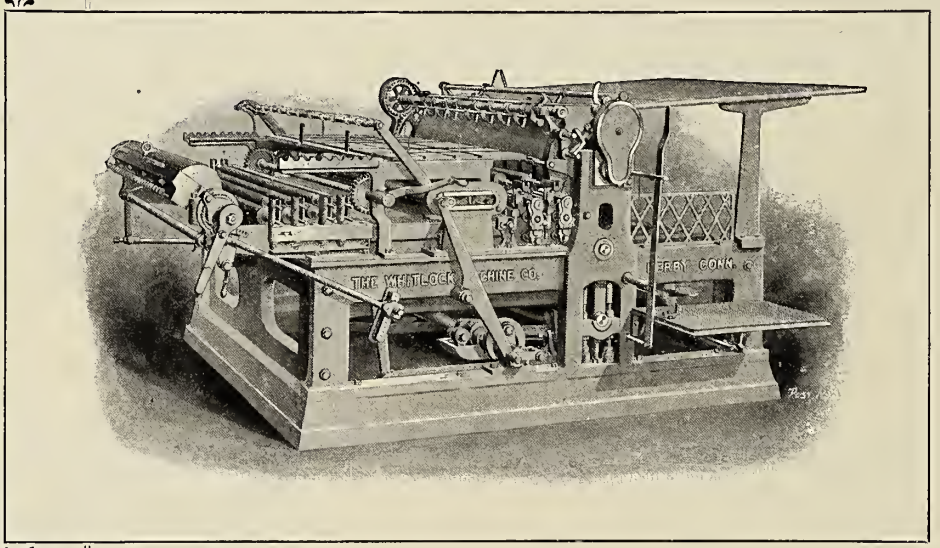
With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

PRICE, $20.25, WITHOUT ROYALTY.

Address, REV. ROBERT DICK ESTATE, BUFFALO, N. Y.

Whitlock Presses

Contain every facility and feature that the new commercially artistic order of printing demands in a perfect up-to-date press.



Every patented device is unique, and stands for profit to the printer. Write for proof.

The Whitlock Machine Co.

NEW YORK...132 Times Bldg., 41 Park Row.
BOSTON...Mason Bldg., cor. Milk and Kilby Streets.
ST. LOUIS...307½ Pine Street.

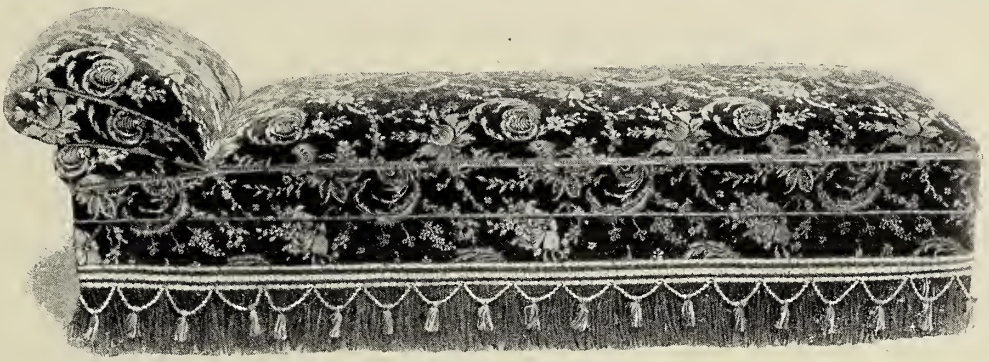


FRANKLIN HALF-TONES

ARE KNOWN THE WORLD OVER!

HAVE AN ESTABLISHED REPUTATION EVERYWHERE FOR

SHARPNESS, DEPTH, STRENGTH OF DETAIL AND



PERFECT PRINTING QUALITIES

YOU WANT OUR PLATES— THEY MAKE PRESSWORK EASY.

FURTHER SAMPLES AND LOWEST ESTIMATES PROMPTLY FURNISHED.



FRANKLIN
ENGRAVING and ELECTROTYPING
COMPANY

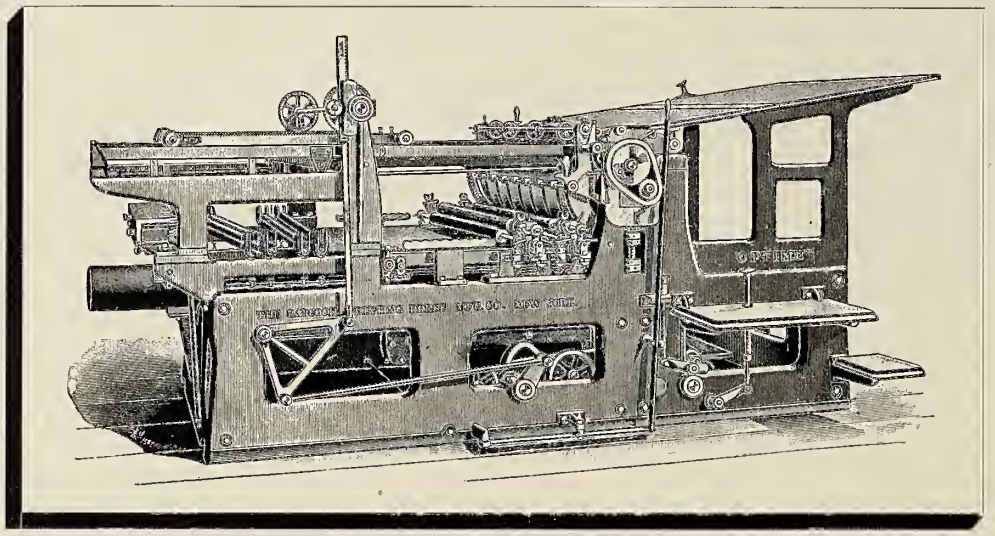
341-351 Dearborn St., Chicago.

Babcock Printing Press Manufacturing Co.

NEW LONDON, CONN.

C. A. COLLORD,
Manager New York Office,
9-10 Tribune Building.

Optimus and Dispatch



ROBT. SMITH & CO., STATE PRINTERS, MICHIGAN, SAY:

LANSING, Jan. 1896.

GENTLEMEN:—In January, 1893, we put in a No. 6 Optimus, and in the following October, a No. 3. Pony. These were subsequently followed by a No. 7, making three in all of this pattern which we have had in operation an average of ten hours daily, each working day since the time indicated. We find them very convenient to get about in every way and strong and durable in construction; while the delivery is far ahead of any other press we have yet seen. The breakage on these presses has been so slight that it is hardly worth mentioning. Our only regret, then, is that we have not a larger number of them in our establishment. In conclusion we can say, in all sincerity that we consider the Optimus the best all round press of which we have any knowledge. And we have seen nearly all the presses on the market. We are glad, therefore, of an opportunity to thus give the Optimus our unqualified endorsement and approval

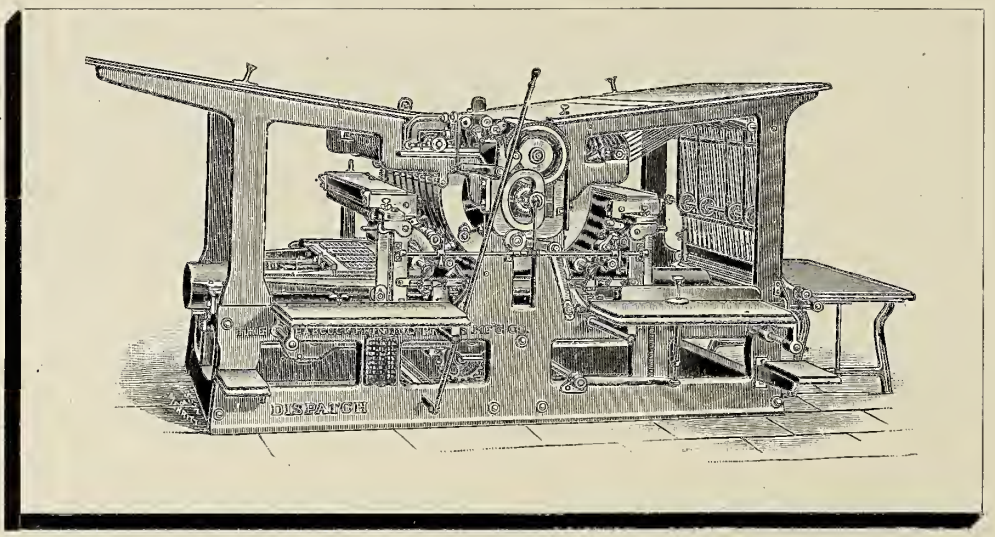
Dispatch

Drum Cylinder Press.

A rapid Drum Cylinder Press for newspaper and plain job work. Speed 2500 to 3000 per hour.

REFERENCES:

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Barnhart Bros. & Spindler General Western Agents for . . . .

183 to 187 Monroe Street,
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For sale by
Minnesota Type Foundry Co., St. Paul, Minn.
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Babcock Optimus Two Revolution
Dispatch Drum Cylinder Press
Standard " " "
Regular and Country

Send for Catalogues.

And other presses of this Company.

Above display type is Barnhart Bros. & Spindler's XIV Century.

Printers' Rollers.

AN OLD ESTABLISHED BUSINESS UNDER . . . A NEW TITLE. . . . .

UNDER THE SAME . . . MANAGEMENT AS WHEN FOUNDED IN 1880. . . .

The same goods produced

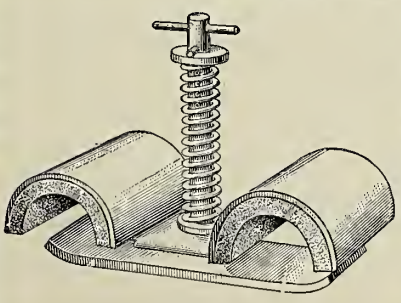
which have given the old firm its reputation for making the best Printers' Rollers of any manufactory in the United States.....



324 & 326 PEARL STREET.

NEW YORK CITY.

Sole Agent in the United States for the sale of the



Meier Angle-Roller Brake.

Send for a Circular.

Printers' Rollers,
Roller Composition,
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Electric Annihilator.

BUY HAMILTON'S WOOD GOODS HAMILTON'S WOOD TYPE

FROM THE

American Type Founders' Company (Covering the Continent!)

It buys these Goods in carloads and carries full stocks at

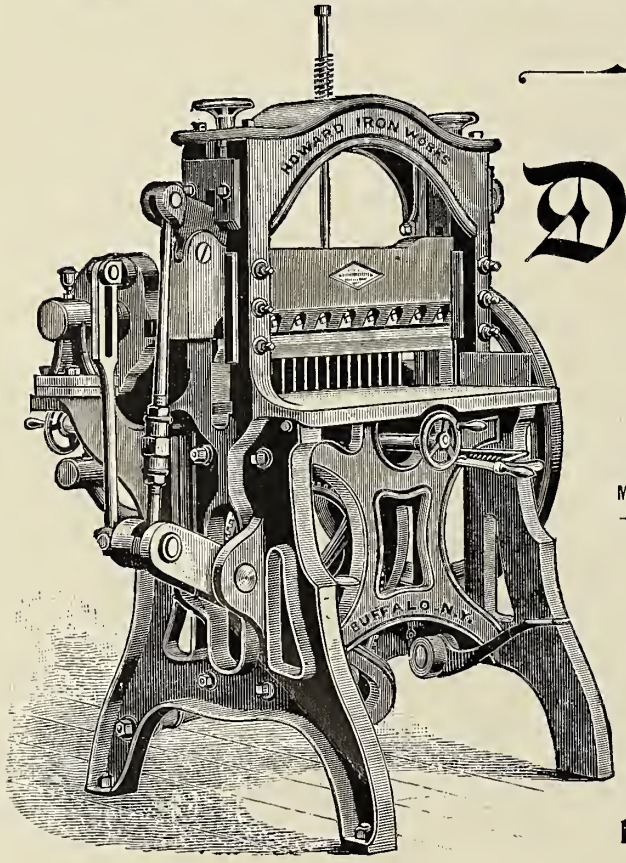
BOSTON, = = 150 Congress St.
NEW YORK, = Rose and Duane Sts.
PHILADELPHIA, 606-614 Sansom St.
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CINCINNATI, 7-13 Longworth St.
CHICAGO, 139 and 141 Monroe St.
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MINNEAPOLIS, = 24-26 First St.
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THE BEST OF EVERYTHING FOR THE PRINTER.

HOWARD IRON WORKS,

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The Diamond WITH.... IMPROVED FINGER GAUGE.

Most Rapid and Best Cutter made!

Seven Sizes, 32 to 62 Inches.

MANUFACTURERS OF PRINTERS' AND BOOKBINDERS' MACHINERY. WRITE FOR PRICE LIST.

Barnhart Bros. & Spindler,

TYPEFOUNDERS,

GENERAL WESTERN AGENTS,

183, 185 & 187 Monroe St. CHICAGO.

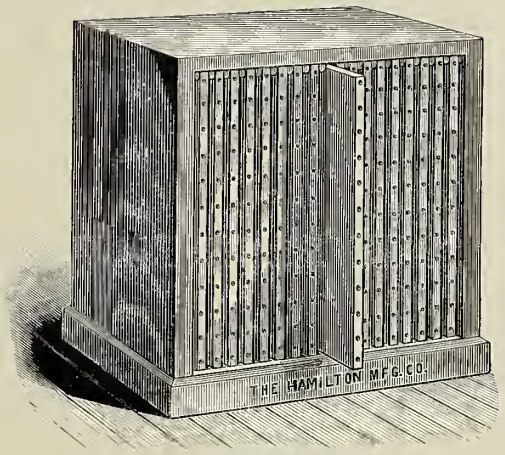
The Good Things of this world are for those who seek them.

Some of the Good Things **FOR PRINTERS....**

"New Departure" Cases. Greatest improvement in case making that has been made in modern times. They are very catching—worse than smallpox. If you don't want to buy new cases better not look at them.

Caslon Self-Locking Galley. The only attempt ever made to combine the lock-up with the galley. It is cheap, effective and convenient. It saves time, side-sticks and money.

Steel Run Cabinets. For economical printers—those who pay high rents—where space is valuable. Twenty-five to fifty per cent of space saved. Does this mean anything to you? If so, investigate.



BRASS-BOUND PRESS BOARDS IN CASE.

The Hamilton Mfg. Co.

Two Rivers, Wis.

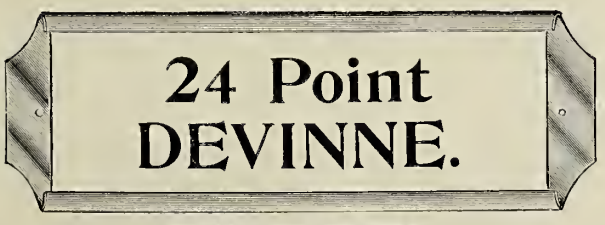
Wood Type

AND PRINTERS' FURNITURE

(OF SUPERIOR QUALITY).

BOOKBINDERS will find our brass-bound press boards and cutting blocks a superior article. We can make any style board that may be desired, and will cheerfully furnish estimates. Cutting blocks banded with iron and fastened with bolts a specialty. Write to us and tell us what you are looking for.

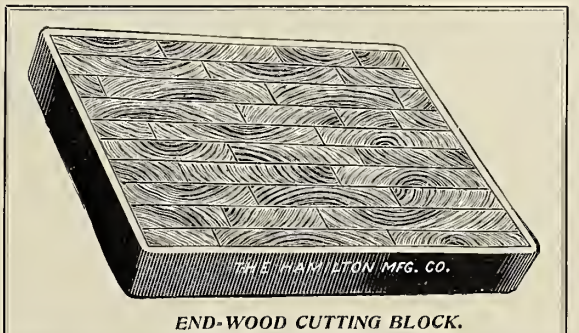
DON'T accept cheap goods when the best is to be had at same price. Our goods have a world-wide reputation. They are sold over others in the United States, Canada, South America, Mexico, England and Australia. All first-class houses in these countries carry them in stock. Ask your dealer for Hamilton goods. Insist on getting them. Accept no other.



BRASS LABEL HOLDERS.

Every case, whether in a cabinet or stand, should be labeled with one of these polished brass holders. The cards can be printed and slipped in place and changed at will. They present a neat appearance, preserve order and save time. Write us about them.

Get the Best.



END-WOOD CUTTING BLOCK.

A Good Thing . .

Generally needs some one to

. . Push it Along

But there is one good thing that needs no pushing. Ever since Printers and Publishers found out the wearing qualities of Superior

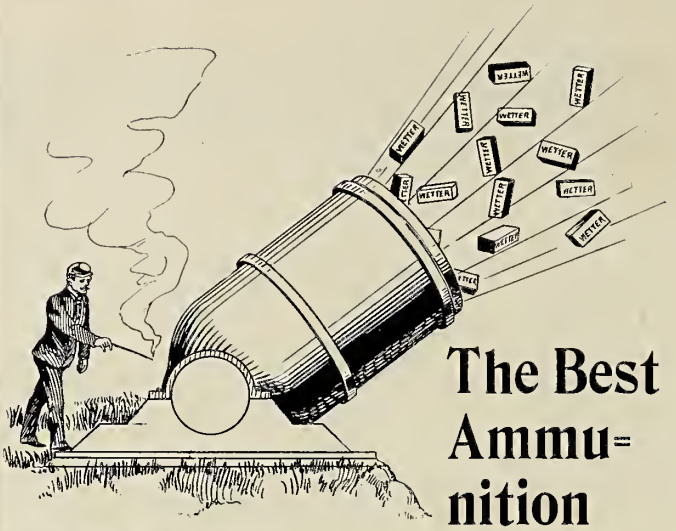
COPPER-MIXED TYPE

Which is unsurpassed for its durability and finish, they usually want no other. We can furnish anything under the sun in the line of Printers' Machinery and Material, and are constantly getting out new and original faces of type, designed by the best artists in the country, sample here shown being our XIV Century. Write for complete specimens.

Barnhart Bros. & Spindler,

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BRANCHES: GREAT WESTERN TYPE FOUNDRY, KANSAS CITY, MO.
GREAT WESTERN TYPE FOUNDRY, OMAHA, NEB.
MINNESOTA TYPE FOUNDRY CO., ST. PAUL, MINN.
ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS, MO.



The Best Ammu=nition

TO FIGHT COMPETITION—

The Wetter.

If you have a few you can hold your ground against an army of rivals who haven't the courage to invest a little money in numbering machines.

The Wetter enables you to buck against the biggest "gun" in the printing trade. But what's the use of talking to you? You've made up your mind to have it, and you'll get it some day; but wouldn't it be well for your business to get it before another job is lost through not having it?

Catalogue for the asking.

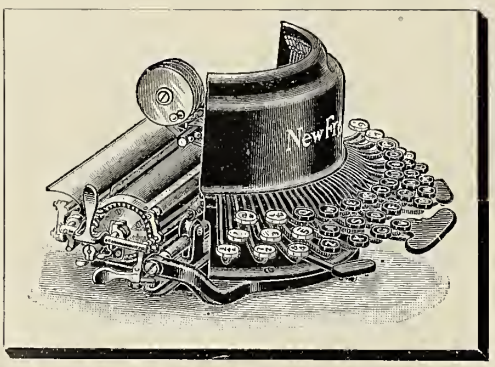
JOS. WETTER & CO.

20-22 MORTON STREET. BROOKLYN, N. Y.

A TYPEWRITER THAT IS PERFECT

If you want to find out about a machine that is thoroughly up-to-date, send for our descriptive booklet. Sent free on request.

PRICE $75.00



VISIBLE WRITING

THE·NEW·FRANKLIN

Is compact, durable, and easy to operate, and the writing is always in sight. This is one of its strongest points, and we do not see how a machine can be of much use which does not possess it.

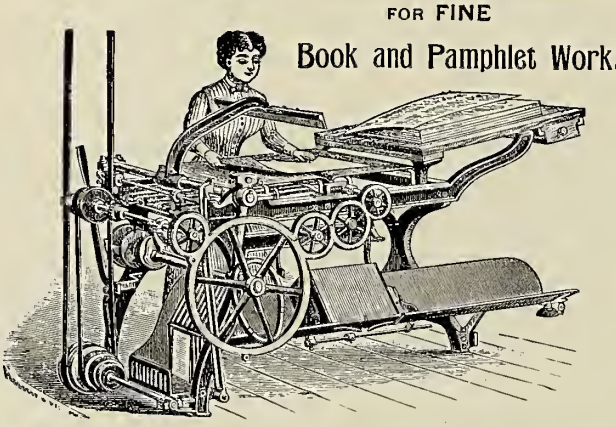
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Broadway and Duane Street. ....NEW YORK.

Paper Folding Machines

FOR FINE

Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES

Feeding to side guides for PERIODICAL WORK.

Chambers Brothers Co.

Fifty-second St., below Lancaster Ave., PHILADELPHIA.

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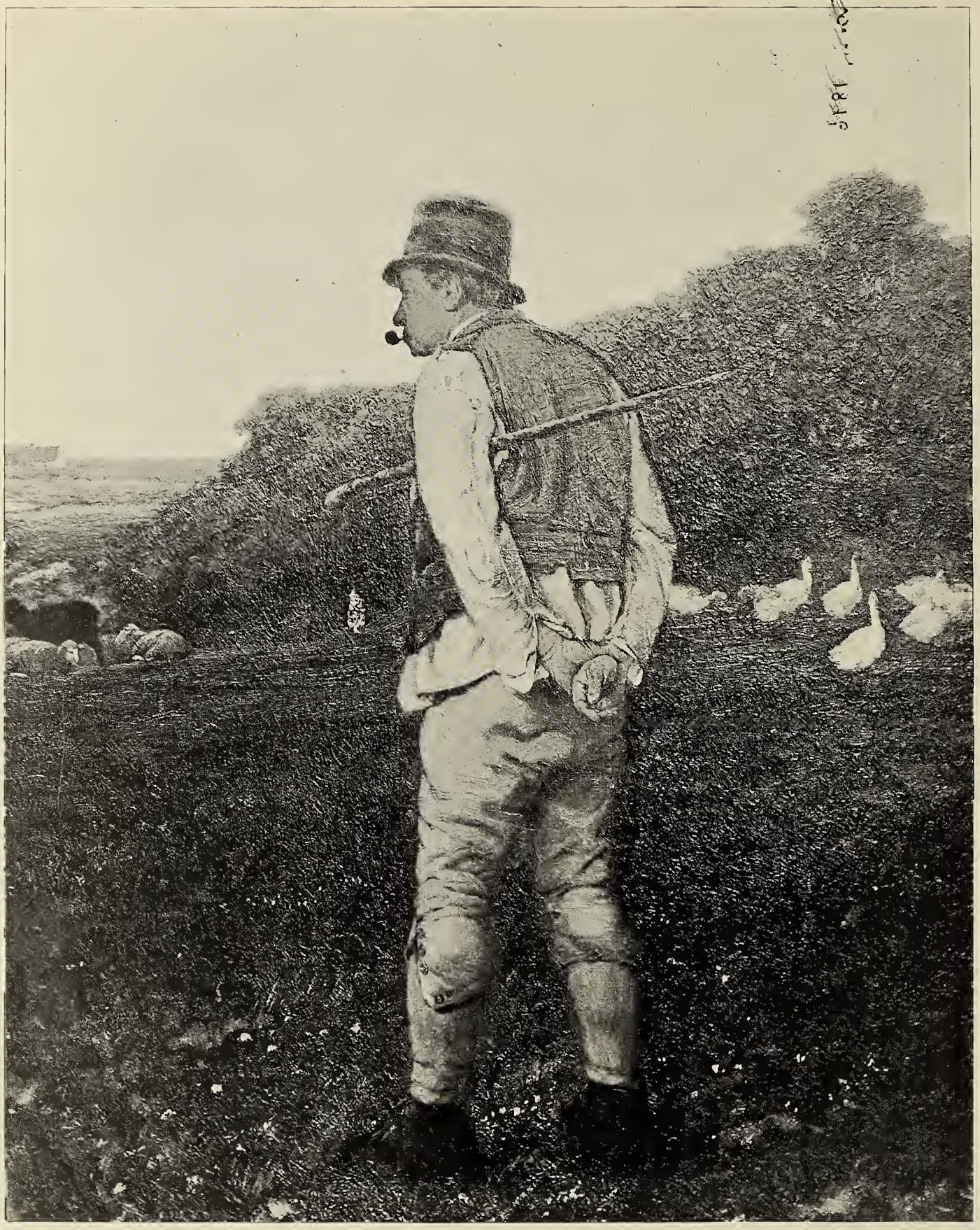
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345 Dearborn Street, - CHICAGO.



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Half-tone by
SANDERS ENGRAVING COMPANY
314 North Broadway,
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ON THE OLD SOD.

Photo by Pach Bros.

FROM PAINTING BY WILLIAM MAGRATH IN THE METROPOLITAN MUSEUM OF ART, NEW YORK.

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A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVII—No. 2. CHICAGO, MAY, 1896. TERMS, $2 per year, in advance. Single copies, 20 cents.

THE EDITOR OF THE "BAZOO."

BY J. CLYDE OSWALD.



HE editor of the *Bazoo* was a quiet man. He preferred sitting in his office half submerged in a pile of exchanges to mingling with the crowds in the stores or on the streets, and at a public gathering of any kind he was usually to be found in a seat somewhere in the rear of the hall, rather than at the front, even though his rival of the *World* occupied a prominent place on the platform. Still, when Friday came, the day on which both papers were published, it might have been noted that the majority of the townspeople carried home a copy of the *Bazoo*.

The name it bore was not of its editor's own selection, and he had been on the eve of changing it ever since his purchase of the property. He was a school teacher before he became an editor, but the life had seemed to offer but slight opportunity for advancement, and he invested his savings in the *Bazoo*. The change was not all he had anticipated. He cherished the idea beforehand that he would have something to say about the price to be charged for advertising space in his paper, and he even imagined he would print less obituary "poems," "cards of thanks," etc., than was his predecessor's practice, but he gave up after several subscriptions had been stopped and one or two of his best paying advertisements were withdrawn. He then turned these matters over to the old printer who came to him with the newspaper outfit as one of its fixtures, and after a year or two affairs ran along smoothly again. He did not permit the newspaper to relapse entirely into the usual rut of country newspapers, and consequently it had a better standing than have most of its class.

While he did not take an active part in the politics of the town, he was much interested in its government, and what he did not say about it in person was proclaimed through the columns of his paper. This same government was not of the best, and in his quiet way the editor of the *Bazoo* had attempted to better its conditions. The time finally came when it was decided by the small coterie of the better element, of which he was a member, that if anything material looking to the betterment of conditions was to be undertaken, it would have to be done openly and at once. Therefore it was agreed that an opposition ticket must be put in the field at the spring election, and they would accept no other proposition than that the editor of the *Bazoo* should head it as the candidate for mayor. He pleaded his ignorance of the law, among other things, as an excuse for refusing to accept, but was told that common sense was needed more often than legal lore, and if there came a time when he "got stuck in the mud," as somebody said, in the consideration of a knotty problem, he could adjourn the court until he had "pulled himself out again," a proceeding not uncommon. If it came to such a pass that he positively could not render a decision, "Why, bind 'em over to the county court; you'll get your fees anyhow." The "reformer" who gave this advice was a new accession, and though they looked upon him a trifle askance, his knowledge of "the ropes" was deemed a sufficient excuse for having him in camp. So the editor of the *Bazoo* was prevailed upon to head the ticket; and when the opposition heard of it, what did it do but put up his rival, the editor of the *World*, as their standard bearer! It was not a wise move, everybody said, for the latter had but little standing. The "ring" itself knew it was unwise, but it put him up more to show its contempt for the "reform" element than for any other reason. There was no salary attached to the office of mayor, and the fees were very small. More important to the "ring" was it to have a man known to be "safe" in the chair, and a "safer" man than the editor of the

World would have been hard to find. Each side was loud in asserting its certainty of winning, and the campaign was a bitter one. A great deal of money was staked on the issue, and every person in the town was on the tiptoe of excitement. The editor of the *Bazoo* refused all offers to bet, and kept away from the crowds as much as possible. There were no mass meetings or public speeches save the harangues which were constantly going on between partisans of both sides in the streets, or where'er they chanced to meet. Every voter in the town was personally interviewed, however, and made to promise support to one side or the other, and so urgent were these pleas that to escape them I am afraid many promised support to both sides.

The two editors met unexpectedly in a crowd about noon of election day. Most of the voting was over, though the polls did not close until six o'clock. The editor of the *World* immediately produced a roll of bills and offered to bet his rival any sum he liked on the result. The latter declined, saying he did not approve of betting. After enduring several taunting remarks, he squared about and said:

"I will tell you what I will do. I will agree to hire a brass band tomorrow and ride you in a wheelbarrow behind it wherever you want to go, provided you will agree to do the same for me, if I get the most votes." This speech and the laugh from the crowd which greeted it somewhat disconcerted the editor of the *World*, but he knew from the sallies showered upon him that it would be considered a sign of the white feather if he did not accept the challenge, and the bargain was made.

By eleven o'clock that night the votes were counted, and it was announced that the editor of the *Bazoo* had lost. There was much sorrow among the "reformers," but the most resigned of them all seemed to be the defeated candidate himself. He hunted up the leader of the local brass band and made arrangements for its services the next day, and vanished from the streets.

The day dawned bright and clear, and the country folk came in from miles around. The principal street led from the depot, around which were clustered many of the stores and offices, to the public square, in what had become the old part of the town, the distance being about half a mile. Both newspaper offices were situated near the depot, on opposite sides of the street, and the editor of the *World* had decided to have his triumphal procession lead from his office to the town hall on the public square, from the steps of which he proposed to make a speech. Accordingly, a few minutes before ten o'clock the members of the band assembled in the middle of the road between the two offices, and a strong iron wheelbarrow was placed in position in their rear. The portly frame of the editor of the *World*, resplendent in a new suit of clothes, shining silk hat, and gorgeous watch chain, soon after ambled into view, its owner greeting the



SOME JERSEY PRODUCTS. Photo by Vernon Royle.

applause which his appearance created with a joyous smile. Almost immediately the editor of the *Bazoo* appeared at the open window of his office on the second floor above and said he would be right down and for them to have everything in readiness. The editor of the *World* scrambled into the wheelbarrow and arranged himself in its cramped quarters as best he could. It was not very comfortable, but he soliloquized to himself that he would in any event rather be in it than behind it on this occasion. The appearance of the editor of the *Bazoo* caused another shout, which grew louder as he squared himself at the handles of the vehicle he was to propel and gave the signal to the leader of the band to go ahead. The tune the band played was, of course, "See the Conquering Hero Comes." This was by special arrangement of the mayor-elect and its leader early that morning. When they had arrived at the public square it was to be changed to "Hail to the Chief." The small procession moved down the street and the clamor of the throngs on the sidewalks increased in proportion to the distance traveled.

The editor of the *World* noted the enthusiasm which his journey through the ranks of his fellow-citizens created, and he found himself regretting that he had not been elected mayor long ago. The band finally came to a standstill, though "Hail to the Chief" still went on; the wheelbarrow stopped also, and its occupant got out and ascended the steps of the town hall and turned his face to the tumultuous multitude about him. After waiting a moment, the editor of the *Bazoo* picked up the handles of his wheelbarrow and strode away. The mayor-elect gazed upon his retreating form almost without interest at first, and then all thoughts of the nicely worded speech he had in mind were forgotten. He got mad instead, and the longer he looked the more choleric did he become. He started down the steps, then went up again, and in an effort to address the crowd he danced and swore and fumed until, to escape its yells and jeers, he dashed inside the building and locked the door.

And the editor of the *Bazoo* wended his way down the street to his office, his back bearing a sign which read:

"TRASH HAULED AT TWENTY-FIVE CENTS A LOAD."



TRYING TO BE "CUTE."

Written for THE INLAND PRINTER.

PUNCTUATION — QUESTIONS AND EXCLAMATIONS.

NO. VII.—BY F. HORACE TEALL.

EVERY actual complete question should have an interrogation-mark after it, whether at the end of a sentence or not. Every exclamatory expression should be followed by an exclamation point.

This is a mere restatement of rules that are given in every treatise on punctuation, and which are taught in the schools from the very beginning. Evidence of this is found in questions often asked in the writer's own household by a child only seven years old, and he doubts not in many others. The child asks, "Is that a question or a statement?" Now, simple as this question really is, it is not uncommon to find in print a question ended with a period, or something that is not actually a question with an interrogation-mark. We may conclude from this that more care is needed, especially on the part of proofreaders; since it cannot be ignorance of universal rules that produces the bad result, that result must be due to carelessness. Proofreaders, however, are not the only people who are not quite as careful — or perhaps it would be better to say thoughtful — as they should be. Authors are probably more careless or thoughtless as to such small detail than any others concerned in the production of printed matter, and they sometimes write in such a way that their real intention as to questioning, exclaiming, or merely asserting is uncertain unless they indicate it by punctuation.

One rule has been generally considered sufficient for the use of the interrogation-point, but writers on punctuation accompany their rule with some remarks embodying a few subordinate rules. The points for discrimination are so simple that it is remarkable that the discriminations are not always made instinctively. Some part of this difficulty may arise from obscurity in the wording of the rule. One author states his rule as follows: "An interrogation point must be placed after every interrogative sentence, member, or clause." Another says: "An interrogative mark is placed at the termination of every question, whether it requires an answer, or, though in its nature assertive, is put, for the sake of emphasis, in an interrogative form." This writer also says: "In some cases it is difficult to distinguish the difference between an interrogative and an exclamatory sentence. As a general rule, however, it may be observed that after words in which an answer is implied, or to which one is expected to be given, the note of interrogation is added; and after those, though apparently denoting inquiry, where no answer is involved or intended, the note of exclamation is the proper and distinctive mark. If the writer

of such passages has a clear conception of his own meaning, he can be at no loss which of the points should be used; but if the language is ambiguous, and requires to be punctuated by a printer or an editor, either of the marks may, under the circumstances, be regarded as admissible."

Both of the rules quoted are subject to a slight misunderstanding, because of a little lack of thought in making them, especially the second, in its latter half. With adequate study of its intention, the long passage quoted is sufficiently clear; the one part of it that might be misleading is that which indicates the note of exclamation as the only point to be used when the sentence is not interrogatory. Of course the passage refers to the two kinds only, but there is another sort of sentence that should be considered, in which neither of the two marks should be used — the merely assertive sentence, which should have a period.

The writer last quoted gives evidence of the fact that people need to cultivate their power of discrimination in distinguishing kinds of sentences. He gives as an example the sentence: "How can he exalt his thoughts to anything great or noble who only believes that, after a short term on the stage of existence, he is to sink into oblivion, and to lose his consciousness forever?" He says this is assertive in its meaning, but interrogative in its structure or form. As a matter of fact, it is purely interrogative in every way, although it might be said to imply an assertion that some person has a certain belief, but incidentally only, and not at all so as to make its real meaning assertive.

It is a fact of practice that many purely assertive sentences are printed as questions, and many real questions are printed without an interrogation point. Instances might be cited almost innumerably from ordinarily well-made books, but a few will suffice, from a book that happens to be the last one looked at before writing. Here are some assertions found in it as questions, which should be impossible, unless as the merest infrequent accident: "What an idle effort, one might say, for a recalcitrant priest to raise his voice in defiance of so powerful and widely established an authority?" "How aptly the clever epigram of the German philosopher describes the dissensions and confusion in the various Protestant bodies today?" "In works of charity, what a striking contrast there is in the histories of the Catholic and the Protestant churches? How barren the one and how fruitful is the other in this class of Christian work?" These are plainly exclamatory sentences, affording no real excuse for representing them as questions. Probably they were printed as questions because they contain words that are called interrogative pronouns. Grammarians are responsible for much confusion and misunderstanding through such fallacious and unnecessary classifications. The so-called interrogative pronouns are used as frequently in



THE SCULPTURE GALLERY, CHATSWORTH, DERBYSHIRE, ENGLAND.

assertion as they are in interrogation, and the grammar of the language would have been better understood without the classifying term, "interrogative pronoun." Such words would be just as truly classed if they were called exclamatory pronouns.

Notwithstanding the fact that a noted authority on punctuation says it is not always easy to distinguish between questions and exclamations, the assertion may be confidently made that the difficulty is not real, but is to be accounted for only as the result of common carelessness or thoughtlessness. Everyone should have the distinction between questions, exclamations, and mere assertions so thoroughly under command that it would be impossible to mistake them, either in the work of writing or in that of printing what has been written.

Exclamation points should be used very sparingly, unless an author or editor expressly indicates their use, which indication or order should be obeyed. Of course, most rules of punctuation must be subject to the writer's or editor's dictation, as the nature of printed matter is so variable that only the maker of it is in some instances able to decide exactly what punctuation is appropriate. Very few changes from copy will ever be necessary in the use of exclamation points if the manuscript is so punctuated as to show that the writer has been careful.

Written for THE INLAND PRINTER.

COMPOSITION OF TITLE-PAGES.

BY ED S. RALPH.

TITLE-PAGES play a very prominent and important part in any catalogue or book, and the compositor is often at his wits' end to get up something artistic, attractive and sensible — a page, as it were, that will induce the prospective customer, or reader, to more closely examine the pages following. There are some beautiful type faces now, admirably adapted for this purpose, but care and good judgment should be exercised in their use.

Much depends upon the inside of the book or pamphlet as to the extent to which ornamentation can be employed with propriety. Should artistic lithographic inserts be used, the title-page should be plain and as few ornaments as possible used. The adoption of a reverse plan will lay the whole book open to adverse criticism from artistic judges, and these criticisms would be well founded, for the simple reason that these inserts are about all the ornamentation necessary.

In the illustration showing a De Vinne title-page used in the White bicycle catalogue, the ideas expressed above are carried out as far as it was possible to do. The two small ornaments were positively necessary in order to balance the page; otherwise they would not have been used. This catalogue has a number of lithographic inserts, besides the litho cover. In a case of this kind the type should be plain, and no texts or faces semi-fancy be employed in the construction of the title-page.

The title-page of the Dayton bicycle catalogue, set in Jenson, is, as will be seen, quite the reverse

Portfolio of Illustrations
showing
The White Bicycles

Then and Now
Illustrated by
Thulstrup Veenfliet Mente Clarke
(In Colors.)
Lovers Will Meet. The Postman's Welcome. The Doctor's Hasty Call. Central Park New York Now. Vassar Girls Exercising. The Family's Country Outing. White Girl Coaster.
(In Black and White.)
Wheel of the Past and Present. Playing Tag on the Bike. Trio of White Girls Out for Fun.

The White Sewing Machine Co.
Principal Office and Factory,
Cleveland, Ohio, U. S. A.

Branches:
New York. Boston. San Francisco.

De Vinne title-page. Reduced one-half.

of the De Vinne page. The same conditions did not prevail and ornamentation was resorted to. The catalogue was printed in colors. The main ornaments were printed in brown and the type

Was the Surprise of '95
The Dayton
Will be the Wonder of '96

Dayton Bicycles

Manufactured By
The Davis Sewing Machine Co.,
Dayton, Ohio, U. S. A.

Branches:

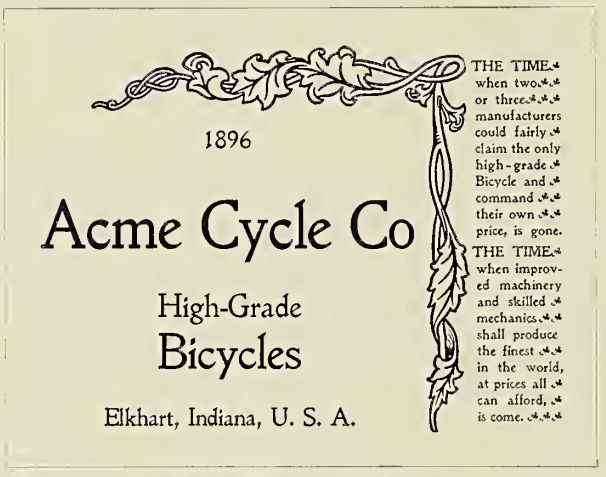
New York City, 76 Reade Street.
Chicago, Ill., 338-340 Wabash Avenue.
Boston, Mass., 159 Tremont Street.
London, England, 24 Aldersgate Street.

Jenson title-page. Reduced one-half.

in dark green. Half-tones were copiously used throughout the catalogue and the typework was to a large extent ornamental. The ornamentation was not at all out of place and was an essential feature in an artistic piece of work, because of its

attractive nature. It had a pleasing effect on the eye and held the attention of the reader and inspired him to keep on turning the leaves and continue reading. This, however, was not the case in the White catalogue, the lithographic inserts performed that office, and extensive ornamentation would have produced a reverse effect.

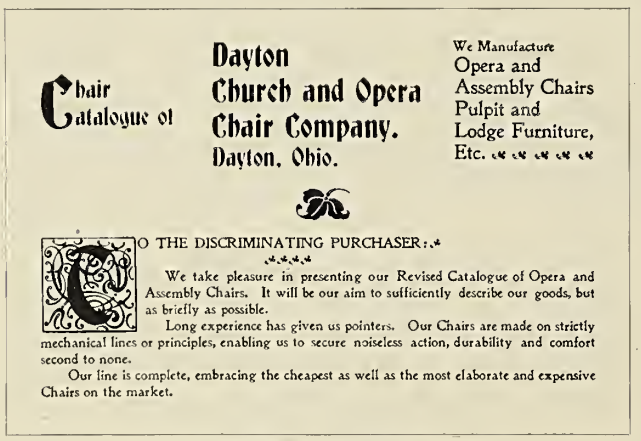
It often happens in a title-page that the customer makes it a combination title-page and introductory. In cases of this kind it is more difficult



Combination title. Reduced one-half.

to get good results, but they can be obtained, as will be seen from the "Acme" cycle page and also that of the Dayton Church & Opera Chair Company. St. John and Jenson, together with the ornaments of the same name, are exceedingly useful in cases of this kind.

Where a title-page is made to serve a twofold purpose, it is a good idea to divide the page and put



Combination title. Reduced one-half.

the title part in one series of type and the introductory portion in another, as is done in the title-introductory page of the Dayton Church & Opera Chair Company. This method, provided the type thoroughly harmonizes, produces a pleasing effect, and serves to distinguish and separate the one from the other. But harmony and effect must be well considered, otherwise the result will be anything but satisfactory. Tons upon tons of printed matter—pamphlets and catalogues, alone—are annually wasted. That is, they find their way to the omnivorous waste-basket, many times without even having had their pages scanned. The reason is plain enough. Inferior work, lack of attractiveness, or a repulsive appearance seals their fate. The recipient cannot drop them quick enough, and instead of helping to sell the product which they advertise, they fail even to pave the way for the traveling representative, and make his task an extremely hard one. Thus it is that the work is wasted, postage squandered, and a desirable effect utterly annihilated. Many times the compositor is as much at fault as the firm for which the work is being gotten out, and it is no more than plain truth to say that lack of thought and no judgment whatever on the part of the compositor plays a very unwholesome part in the matter.

Too much care cannot be exercised in the title-page. The cover may be very attractive, but if the title-page is not in keeping, it has the effect of an ice-water douche. Therefore, use judgment and help the customer in attaining the end desired. This is as much to the interest of the compositor as it is to his employer and the customer, because it adds to his value. Very few employers are so blind to their own interests that they will allow a man to go unrewarded who is zealous in his endeavors to look after the welfare of the firm and do his customers' work so well that they will, rather than let their work go to another concern, wait a reasonable time for it and even pay a larger price than the rival concern offers to do it for.

The compositor has a very important part to play in the work turned out of any office, and he should have enough energy and self-esteem not to let it be said: "If the compositor had done his work as he should, that job would have been a fine one throughout."

Written for THE INLAND PRINTER.

MACHINES FOR BLACKLEADING ELECTROTYPE MOLDS.

BY F. J. HENRY.

THERE is no operation connected with the electrotype process that causes the workman more anxiety than that of blackleading the mold. Other operations can be watched, and if not successful the fact discovered immediately and necessary steps taken to remedy the difficulty. In blackleading it is different, as until the shell is removed from the wax mold there is no certainty whether the leading has been properly performed. It is a portion of the work that is usually intrusted to boys, and boys—also men—are sometimes not as careful as they should be with their work, and bad shells are the result. Sometimes lack of proper leading may be discovered when "striking" or coating the mold before it is placed in the battery, but the surface of a mold which has passed through

the leading machine, or leading box, is usually sufficiently covered with plumbago so in its general appearance it seems all right; besides, it is not an easy matter to critically examine a wet mold, the water preventing the discovery of slight defects in the film deposited in the operation of "striking"; if there is loose plumbago in the mold it is almost impossible of detection after the film of copper has been formed on it.

In the operation of blackleading it is all important that suitable plumbago shall be used; good results must not be expected otherwise. It must not only be pure and free from grit, but must have a bright luster; if the color is dead, similar to fine charcoal, it should be discarded. Dealers sometimes say the absence of luster is due to the plumbago being ground very fine. It is a fact that there is a difference between the luster of fine and coarse plumbago of the same quality; the experienced buyer can generally determine whether the sample is good by examining it with a magnifying glass.

No foundry doing much business is complete without a leading machine. Leading by hand is one of the most disagreeable operations in the business, and it was but natural that among the early applications of power in the foundry was a machine for performing this portion of the work. The mechanical arrangement was simple, merely sufficient to operate a brush up and down, and impart to a table, on which to rest the mold, a gradual motion to subject every part to the action of the brush, which of course must be made much larger than one to be used by hand, in fact sufficiently long to extend entirely across the table of the machine, and to inclose all with a case to prevent waste of the plumbago. Machines built after this general plan have been in use for many years. In the Lovejoy & Wheeler machine, patented in 1858, the brush was actuated by a crank which imparted a sweeping motion more nearly like that given the brush in leading by hand than the vertically reciprocating motion in other machines. Lovejoy & Wheeler also attached a pressure blower which was furnished with a pipe having a slit extending across the machine in front of the brush, the arrangement being such that as the table moved toward the front there would be a blast of air to blow all loose plumbago from the mold; the blower being inoperative while the table moved in the opposite direction. This machine was more efficient and more economical in use of plumbago than the ordinary machines where it was necessary to blow out the loose lead with a hand bellows. In those days plumbago cost electrotypers $2 per pound. The vertically reciprocating brush machine is still in use; modifications have, however, in some instances, been made in the motion of the table on which the mold is placed; some are aranged so at every change in direction of the table the mold is turned one-fourth around; one machine has a circular table to which is imparted a rotary motion.

While all these machines proved more economical than hand work, yet they were not always to be relied upon for efficiency, and required so much time to lead a mold that earnest efforts were made to devise a machine for doing the work more rapidly. In 1873, Mr. S. P. Knight introduced his wet process. The machine is charged with plumbago mixed with water to about the consistency of cream, and, by means of a pump, hose and traveling nozzle filled with holes, the mixture is forcibly applied to a mold placed on a stationary table or platform in the machine which is closed to prevent the plumbago from being spattered about. The molds must afterward be washed free from plumbago in a separate tank. It is necessary, however, to rub along the guard lines and over the built-up portions of the mold with a brush. Quite a market was found for these machines, and in the hands of experienced operators they have given good results. The time required to lead a mold is three minutes, quite a reduction from the time — about ten minutes — required with nearly all the brush machines.

About twenty years ago there was an attempt to use a machine similar to Mr. Knight's, but without water; the plumbago was carried to the mold by an air blast. It was demonstrated that molds could be leaded in that way, but for some reason the method was allowed to drop. Later, another machine was constructed which did fairly good work, but it was not until 1889 that there was put on the market a practical pneumatic leading machine, one in which there is no brush, the coating of the mold being effected entirely by the action of a blast of air and plumbago. Machines of this kind are now doing very satisfactory work. The avoidance of possibility of injury to a mold by a brush is certainly a desirable feature of the pneumatic machine, especially in warm weather. There is a larger quantity of plumbago dust floating in the vicinity of the machine than when the ordinary brush leader is used, as when the mold is taken from the machine there is considerable loose plumbago on it which must be blown out; but aside from the inconvenience of dust that is not a matter of much consequence, with plumbago at present price, 25 cents per pound.

There has recently appeared on the market a new brush leader in which the mold is fastened to a stationary table; the brush, which is the same size as the table, is given a variety of lateral motions — thirty-nine I believe — and the mold is polished by rubbing, not by patting, as in the old forms of brush machines. With this, as with the pneumatic machines, molds can be leaded in one minute. These are more expensive to build than the ordinary brush leaders, but their greater efficiency makes them economical to use.



DIANA.

From painting by Joseph Wencker.

Half-tone by
BINNER ENGRAVING COMPANY,
Chicago.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
J. CLYDE OSWALD, Manager.

CHICAGO, MAY, 1896.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

REMOVAL NOTICE.

THE Eastern office of THE INLAND PRINTER has been removed from the Potter building, 38 Park Row, New York, to the American Tract Society building, 150 Nassau street, corner Spruce. This office has been a great convenience to advertisers and subscribers in the East, whose interests have been carefully looked after by our Mr. Oswald during the past year. In our new quarters we hope to be of even greater service to our friends in that section than we have been in the past. The phenomenal growth of THE INLAND PRINTER in circulation, in value, in interest, and in attractiveness, is the result of united effort on the part of everyone connected with it to keep the magazine in the lead. It will be our constant effort to maintain the high standard the publication has ever held.

CULTIVATION OF TASTE IN TYPOGRAPHY.

A SUBSCRIBER in the East in a recent letter expresses regret that there are no publications on printing which will give practical ideas in commercial and display work, that are in advance of, or at least up to, the times. While the literature on this subject is not quite as extensive or as satisfactory as is to be desired, the journals devoted to the printing trade are doing much to make up for all deficiencies. The great difficulty with those who are endeavoring to obtain a correct taste in the composing of decorative types is the almost total neglect of all art instruction. Too much reliance is placed upon empiricism, and the idea of taste is very frequently confounded with the technical difficulty in working out a conception in intractable and unsuitable materials. With the spread of technical clubs for printers there is every reason to hope that a period of instruction in the principles of art will be commenced that will do much to teach students of typography the correct method for developing their native taste, and not vitiate it by following the shop-worn methods of instruction that have obtained with little exception up to the present time. In order to create a greater interest in this matter, we are pleased to advise anyone interested in the development of his workmanship that if he desires to have a discussion of any one of his specimens, and will correspond with this magazine, we shall be pleased to give publicity to his work, and discuss its merits and demerits, our views on the matter being open at the same time to the adverse or favorable criticisms of our subscribers generally.

THE SOCIALISTIC ELEMENT IN TRADES UNIONISM.

WITH the general recognition of the force which lies in trades unions at the present day, and with a proper appreciation of the likelihood of the extension of some of the trade-union principles to most phases of human effort, there is evidence sufficient to convince the dispassionate bystander that the day of conservatism in trades unionism is passing as the power of organization is made more manifest. A wider range of vision has been opened to the workman, and it appears that to his understanding there should be allotted to him a proportion of the fruits of invention and discovery in ratio to his earning ability. The evidence of this reasoning on the part of workmen is shown occasionally in their regulations concerning labor-saving machines, the demand being made that the operators of certain classes of machines displacing

hand labor must receive a higher wage than they received as hand workers, although it is not urged that the machine work is more arduous or difficult. It has been shown that the public has not much sympathy with this claim on the part of artisans, and yet the demand of the artisan is quite as consistent as that made by many professional men whose fees are graded on the resulting benefit to those they serve and their ability to pay.

To the man who has invested money in labor-saving machinery, the arguments of workmen that a higher wage shall be paid for the operation of the apparatus seems little short of ridiculous, and he is imbued with a firm determination not to accede to the demand. While it cannot be denied that the tendency of the times is toward an ultimate recognition of the justice of the workman's claim for a proper share in the products of invention, the public is slow to accept the idea, and the ungracious position in which workmen find themselves in endeavoring to enforce these claims is prejudicial to the reputation of trades unions, inasmuch as the avowed object of their organization is clearly shown to have been forced to give place to a pronounced socialism, which indirectly places a handicap upon enterprise and inventive genius.

HEALTHY CRITICISM.

WITH varying degrees of regularity THE INLAND PRINTER has shown in its pages for some years examples of display composition sent in by subscribers in which many degrees of taste have been shown. With the purpose of doing something to educate the taste of younger printers along the line of conventional taste at least, selections were made from these specimens of printing which showed crude taste and poor judgment, and reproductions made of them, along with examples as nearly as possible set from the same assortment of letter and composed by men who have a national reputation as skilled and tasteful printers. The instructive value of this plan seemed good, and on the testimony of our subscribers, as shown by our letter files, much benefit resulted from the publication of these "before and after" examples. Nearly every month, indeed, solicitations come for the publication of more of such specimens. There are, however, some who hold a different opinion regarding this method of showing the younger members of the craft how to avoid errors. In a private letter recently, one gentlemen expresses himself unreservedly; he desires to know: "How much longer are you going to subject the ordinarily intelligent class of your readers to these abominable, amateurish, poppycockish, before-and-after examples, the worst of which is only distinguished by its label?" We do not understand the last sentence of our correspondent's note, but we do understand that he does not like the style of the examples shown. We may say for his information and that of others, that all INLAND PRINTER readers are intelligent — that admits of no argument. As to the specimens, let anyone send us some that are better. Express your ideas. Show your proofs. We have no prejudice either way. We welcome honest, healthy criticism, and have no lust for mushy praise. We want proofs, however, that our critics can improve on the examples shown, and we are ready to pay for the proofs at our regular rates.

A UNITED STATES ORTHOGRAPHIC COMMISSION.

IN a recent issue *Newspaperdom*, with its usual enterprise, discussed the value of a uniform style for punctuation and capitalization in newspapers and magazines, issued proof slips of the article and mailed them broadcast, with a request for opinions on the subject. There can be no satisfactory contention set up that the benefit of a uniform style would not be almost incalculable — as incalculable almost as its full realization is improbable. Nevertheless, we believe in encouraging all such movements, and the proofreaders' societies which THE INLAND PRINTER has stimulated in this country (the Chicago Society of Proofreaders and the Boston Proofreaders' Association), with our aggressive little contemporary, the *Proofsheet*, will do much with persistent effort to at least bring about an approximate uniformity. It is interesting to note at this time that Representative Doolittle has introduced a bill in the House by request to simplify government printing and for other purposes. The following is the text of the bill:

"That the President shall appoint nine persons, eight of whom may be aliens, as orthographic commissioners, and said nine commissioners shall constitute the English Orthographic Commission. Said commissioners shall serve thereon without compensation, and shall hold their offices during good behavior.

"SEC. 2. That said commission shall formulate rules for the simplification of English orthography and punctuation, and shall report the same to the President during the month of January, 1899, and also during said month in every tenth year thereafter.

"SEC. 3. That the President shall promulgate said rules, which shall be followed in all printed matter and currency, of every kind and description, set up, engraved, or coined by the government on and after the first day of January following each of said decennial reports.

"SEC. 4. That the President, on promulgating said rules, is authorized to order them to be followed in any or all other written, typewritten, or printed matter paid for by the government.

"SEC. 5. That the President shall invite all governments whose official language is English to

coöperate with the government of the United States in securing a uniform and simplified orthography of said language in official written and printed matter; that under his direction the Secretary of State shall make suitable arrangements for carrying out the provisions of this act.

"SEC. 6. That all acts and parts of acts in conflict with the provisions of this act are hereby repealed."

RESPONSIBILITIES OF EMPLOYERS FOR INJURIES TO THOSE IN THEIR EMPLOY.

RATHER than seem ungenerous, many employing printers make a practice of caring without discrimination for all employes who suffer disablement from accident in the course of their duties. With the close margins of profit at present available in the printing trade, it is irritating to the employer that workmen show much recklessness in the handling of machinery. It is very frequently the case that employes consider they have a legal right to be taken care of in case of disablement in the pursuit of their occupation, and with this in view it will be interesting to consider the following rulings, compiled from the latest decisions of the highest courts and arranged in a condensed form for the convenience of our readers:

The employer is not bound to use the newest and best appliances, but may furnish those of ordinary character, if reasonably safe.

In an action by an employe against his employer for personal injuries, the burden is on the latter of proving contributory negligence.

Where a superintendent goes outside of his duties, and as a volunteer assists an employe to do certain work, he is, as to such work, a fellow employe.

An employer is not liable for injuries to an employe caused by a defective rope, when there was nothing in the appearance of the rope to suggest a defect.

An employer whose negligence causes the death of an employe is liable therefor, though the negligence of another employe may have contributed to the accident.

Carpenters employed by a company to inspect and make repairs as needed on a platform used by employes in loading goods are not fellow servants of such other employes.

Where the danger connected with certain work is obvious to anyone of common intelligence, it is not negligence in the employer not to have warned the employe of it.

The fact that an employe whose negligence causes injuries to a fellow employe is of superior rank to that of the injured party does not render the employer liable for such injuries.

A party testifying on his own behalf, in an action for personal injuries, may testify that he would not have continued to work in such place if he had known the condition of certain appliances employed there.

Though the employment of boys in certain industries is forbidden by law, the defense of contributory negligence may be set up in an action by the boy for injuries sustained by reason of such employment.

The fact that an employe was set to work at a machine with whose operation he was unfamiliar, is insufficient to warrant a recovery for injury resulting from causes other than such employe's unskillfulness.

Where an employe is ordered, out of the line of his employment, to work upon machinery of the management of which he is ignorant, and is not warned of the danger incident to same, the employer is liable for personal injuries resulting.

Where a workman is injured directly through the negligence of the employer in furnishing other employes defective appliances, the employer is liable, though the negligence of such fellow employes in the use of such appliances may have contributed to the injuries.

An employer, though originally furnishing safe appliances, is liable to an employe injured by a defective appliance of which the employer did not have actual notice; the defect having existed so long that, with reasonable care, he might have discovered it in time to prevent the accident.

In an action by an employe for injuries from defective appliances, it is error to charge that the employer was liable if any of his employes knew of the defect, since he would only be chargeable with the knowledge of those whose duty it was to see that the appliances were kept in a safe condition.

An employe was injured by the breaking of an appliance of the usual size and material, but improperly welded. It was manufactured by a well-known and responsible concern, from which the employer had purchased it with others. It was put in position by a fellow employe, and no weakness was apparent to ordinary observation, and the court held that the employer was not chargeable with negligence.

REPRESENTATIVE PRINTERS OF THE UNITED STATES.

OUT of an informal discussion regarding which of the representative printers of this country could fairly be claimed to be the chief — or laureate — a very interesting and generous advertising idea suggested itself to the Campbell Printing Press & Manufacturing Company, announcement of which was made in the March issue of this magazine — the idea being that if the employing printers of the United States and Canada would put the matter of the printer laureateship to a vote, that the Campbell Company would add to the laurels one of

their Century Pony presses. A good deal of correspondence has resulted from printers generally in respect to this offer, and some disquietude has been shown lest the offer of the Campbell Company is almost too good to be true. However, we may say, without argument, that the Campbell Company with characteristic energy has taken up the task of finding out what the employing printers of this country think of each other, and is determined that some one of them is to have a Century Pony press as a permanent testimonial to the high regard in which he is held by his fellow-printers. This is beyond question. In our advertising pages this month the Campbell Company explains the plan of the contest in full, and it is an interesting speculation at this time to consider what section of the country will take the honor, or if the voting will be indiscriminate. Will the North, South, East and West compete, or will the vote be a matter of individual judgment void of sectionalism? Will the enterprising printer who thinks he stands well in the trade send out canvassers, or will he send out cards asking for the support of his friends to win honor and profit? If so, let him get out his cards and be in the field early. This is an idea :

Your vote and influence are respectfully solicited to assist the candidacy of

JOHN SMITH,

For the Printer Laureateship and a Campbell Century Pony Press.

Votes received by The Inland Printer, or any printing trade journal in the United States or Canada.

While this may seem a good jest, there is a strong possibility of the enterprising, hustling printer coming to the fore and winning both honor and press. It will not do in this contest to fall back on personal dignity and general high repute. A printer of any standing has no backwardness in hustling out estimates for work — it will take the profit of a good deal of work to buy a Century Pony. Do not be mock modest or over-dignified, but send in your vote early, and get your friends to vote for you.

Written for The Inland Printer.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. II.—BY WILLIAM J. KELLY.

WHILE white ink is an essential article in the making of a large number of beautiful tones of color, and while it exerts a powerful influence in successfully doing this, it cannot be, (or rarely is), made use of for printing alone — that is, in a commercial sense. I am aware that a very full-bodied white ink can be printed on some dark surfaces, such as black, blue and chocolate, so that it will pass for tolerably good white printing. But to endeavor to print a form with white ink on white or tinted stock, and expect the ink to show up effectively, would be to fritter away time and expect an impossibility.

MAKING TINTS AND SIZE WITH WHITE INK.

White ink, of fine quality, into which a few drops of damar or copal varnish have been well incorporated, will be found an excellent printing size for holding on bronzes and dry powdered colors. The white color is specially well adapted for silver bronze, while the addition of a small bit of any relative color of ink in the white size will help to lend strength and brilliancy to colored bronzes or dry colored printing powders.

MAKING TINTS WITH VARNISH.

In the use of white ink for making tints, it must not be supposed that this is the only article that can be employed for this purpose, for many valuable tints are produced by simply reducing the full color of an ink with a suitable and proper quantity of linseed oil varnish, such as No. 0½ or No. 00, and known to many as printers' and lithographers' reducing varnish — either of which will be found very handy in the pressroom. Tints made in this way have not the body nor the luminosity that tints made with good white ink have ; but they have the advantage of being perfectly transparent; may be worked over a form that has already been printed, and not obliterate the most delicate portion of the text. In this respect such tints may judiciously be employed where uncertain delineations for register happen, their clearness and transparency permitting the strong color of the job to be printed first, and the tints then registered into their proper places. This is particularly so in the case of map printing or color work, in which a number of overlappings may occur, as they do not "gloss" or "build up" in the printing.

Tints made with varnish and full color are very deceptive as to their *strength* to the new beginner ; for to produce a tint with these it requires a much greater quantity of the varnish than the ink to succeed ; besides, the addition of the varnish only slightly changes the full color — apparently — on the mixing slab. A good working tint, made in this way, should be about as thick as good cream and should also feed from the fountain, and cover freely and uniformly without filling up.

Yellow Ink.—Yellows are made from a variety of materials ; but the best of these is, doubtless, made from chrome yellow. To prepare this pigment, a solution of the commercial bichromate of potassa is added to a solution of sugar of lead. A double decomposition ensues, the result of which is the production of a beautiful yellow precipitate, known as chrome yellow. The precipitate is a chromate of lead. Golden yellow is made by the inkmaker and printer by mixing a little vermilion red with chrome yellow. Yellow ochre and gamboge

are used for deeper, but duller, colors. Many yellows are of doubtful origin.

Yellow is a powerful adulterant in the composition of colors. It is because of this that many workers in colors fail in their computations of its color value, when laying out color schemes, and thus spoil a subject that, in other respects, might be exemplary. Perhaps no other color (I may except red) is so obtrusive and objectionable as certain tones of yellow, when these demonstrate lack of cultivation and good taste. But let yellow be used with discretion, coupled with artistic judgment in blending, and it is one of the most charming and exhilarating of colors; for what is more pleasing than the odorous evening primrose, the yellow-flowered cowslip, or the home-like common daisy of our meadows? Yet these examples of yellow loveliness are not without their proportions of white, red and blue; nor have they been formed in their color-simplicity without the hand and skill of the master.

RELATIVE STRENGTH OF COLORS.

I have said that yellow is a powerful adulterant in the composition of colors; indeed, there are only two other colors which exceed it in the number and formation of colors and tones of commercial printing inks; these are red and blue — red possessing the preponderance. In an experiment in making a stated number of colors, tones and tints, covering almost every conceivable practicable working ink, black, in proper proportions, entered into the combination of those colors forty-eight times; white, forty-seven times; yellow, fifty-two times; blue, fifty-seven times, and red, sixty-four times. From this experiment it will be obvious that yellow fills a very important place in the chromatic color scale; and while it is used in producing very many of the "warmer" tones of color, as orange, buff, brown, etc., it is also utilized in making some of the "cold" tones, such as green-blue, blue-green, green-black, etc.

GOOD GRADES OF YELLOW.

Many of the grades of yellow ink on the market are next to useless in the pressroom; because they are not compounded properly, and because of the inferior quality of color pigment used. They are also either lacking in color, ground imperfectly, or, by reason of the character of the varnish used in their manufacture, will not leave the form freely; or they may have the fault of "building up" on the plates in a form after the press has been running a short time. All this is trying to the pressman, especially when he is in doubt as to the causes of his trouble. A cheap yellow should never be employed in the execution of good or half-tone printing; and for this class of work see that chrome yellow, well ground in suitable linseed-oil varnish, is supplied by the maker.

(To be continued.)

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. VII.—BY H. JENKINS.

NEGATIVE MAKING — CAUSES OF DEFECTS IN COLLODION NEGATIVES — CARE OF SILVER BATH.

THERE are various defects which are liable to occur in the making of collodion negatives, which may be due to faults in the chemicals, or lack of care in manipulation. The following are the most common:

Fog, by which is meant a filling up, or deposit, in those portions of the image which should remain clear. It may be caused by:

Actinic light entering camera, plateholder or darkroom, and striking the sensitive plate.

Insufficient acid in developer or in bath.

An unripened collodion.

Over-exposure.

Over-development.

Developer too strong or too warm.

Fumes of chemicals.

Transparent spots in the film may be caused by:

Dust in the collodion, in the bath, or on the plate.

Excess of iodides in the bath.

Undissolved salts in the collodion.

Streaks in the film may be due to:

Improper flowing of the collodion.

Scum on surface of bath.

Bubbles or specks of dust floating in collodion.

Removing plate from bath too soon.

Alcohol in the bath, in which case the streaks will be rather broad and wavy, and run in the direction of the dip.

Developer containing insufficient alcohol.

Developer striking film with too much force.

Developer too strong.

Collodion too thick, or over-iodized.

Dirty plates.

Dirty plateholder, which will sometimes cause blotches like "oyster shells."

Thin images may be caused by:

A weak or insufficiently iodized bath.

Under-exposure.

Poor lighting of copy.

Blurred images may be caused by:

Improper focusing.

Camera being jarred during exposure.

Uneven density of film may be caused by:

Uneven lighting of copy.

Uneven coating of collodion.

CARE OF THE SILVER BATH.

To obtain uniformly good negatives requires that the silver bath be kept in proper condition. Every well-regulated establishment has several baths, so that when one needs rectifying another

can be used without causing delay. The following rules will, if followed, keep the bath in proper order:

1. Keep it covered.
2. Isolate it from other chemicals.
3. Keep the hands clean while dipping plates or handling the bath.
4. Skim the top every morning with a strip of clean paper.
5. Filter often through absorbent cotton.
6. Keep the strength up. It does not waste silver to do so. Some clean saturated solution can be added to the bath occasionally when it is in use.
7. When the bath becomes charged with alcohol boil it down. By putting some water in the vessel in which it is boiled, and pouring the bath into it, some of the iodide will be precipitated, and aid in keeping the bath from becoming over-iodized. Then place over heat and let it steam until the odor of alcohol is entirely gone. It is generally best to let it boil down to a small volume. Then test with the hydrometer, and if necessary add clean water to make it register 50. Then filter well, and it is ready for use again. If it fails to work clear, add a few drops of nitric acid C. P.
8. To remove organic impurities add to the bath enough permanganate of potassium solution to turn pink, and place in a clean bottle in the sun for several hours, and filter.
9. Matter in suspension can usually be removed by neutralizing the bath with bicarbonate of soda, and sunning. Filter and acidify again.
10. If the bath becomes over-iodized, pour it into some clean water to precipitate the iodide, filter, and boil down to required strength. If the bath is evaporated at proper intervals, and the iodide removed as directed in paragraph 7, it will not become over-iodized.

REVERSING NEGATIVES.

In order that the proof from the etching may appear unreversed as regards right and left, it is necessary to reverse the negative before obtaining the print from it. There are four methods by which this may be done, as follows:

1. The sensitive plate may be so placed in the holder that the glass side will be turned toward the copy, allowance being made in focusing for the thickness of the glass. The springs of the plate-holder must be specially arranged to hold the plate when this method is used.
2. The image may be taken from the reflection of the copy in a mirror, or what amounts to the same thing.
3. By having a glass prism with silvered hypothenuse arranged to fasten to the front of the lens, the rays of light being reflected from it through the lens and onto the sensitive plate. A modification of this arrangement has the prism as a fixed part of the lens.
4. By stripping the film from the glass support and placing in a reversed position. The two methods last mentioned are those usually employed. The construction of the prism suggests its method of use.

For turning the collodion film it must be coated with the following solutions:

RUBBER SOLUTION.

Rubber cement.
Benzine, naphtha, or benzole.

Add sufficient of the solvent to the cement to make a thin solution.

PLAIN COLLODION.

Alcohol	6 ounces
Ether	6 ounces
Gun cotton	120 grains
Castor oil	1½ to 2 drams

When the film of the negative is dry and cold, flow over it the rubber solution, and place in the negative rack until dry. When the rubber is dry, flow the collodion over the film, and also let dry. The collodion may be set fire to while it is wet and burned off, if desired, but this sometimes causes a blistering of the film. After the collodion is dry, cut the film to the desired size around the image. If the cut is to be rectangular, the negative should be placed on a board or table with a straight edge, and a T-square and triangle be used in cutting the lines. If the board has two edges at right angles to each other, the T-square alone will answer the purpose. After the film is cut let the negative rest in a tray of water until the film is loosened, then lift one corner with a knife until it may be taken between the thumb and finger of one hand, raise from the glass, take hold of the adjacent corner also, and strip from glass and lay the film in reverse upon a second sheet of clean glass wet with water. Then lay upon the film a sheet of wet paper, and rub the squeegee over it in various directions to remove all of the water. After this is done, hold face down over the gas stove until the paper begins to dry, then remove it and heat the film, to thoroughly dry it, and place in rack to cool.

If the film refuses to strip from the glass after soaking in the water, or if an albumen substratum has been used under the original collodion film, place the plate to soak in a solution of acetic acid. Curling of the film after transfer is sometimes caused by insufficient oil in the collodion. Should the film fail to adhere to the glass after stripping, flow under it a thin gum arabic solution, squeegee and dry as usual. Flowing the collodion or rubber over the plate while warm will cause bubbling. The collodion will at times bubble also on a cold plate. This may be remedied usually by flowing

some ether over it when it has just set. It is customary in engraving establishments to turn several negatives upon one sheet of glass and print all together on the same sheet of metal. Negatives made with the prism will require varnishing before being used to print from.

(To be continued.)

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

THE month just concluded saw the number of patents relating to printing restored to about the average for the year. Nearly half of those granted related to typesetting or electrotyping.

Matthew H. Whitney, of Hull, England, has assigned to the Mergenthaler Linotype Company his American patent covering means for facilitating alterations in the form without removing the same as a whole from the press. It is a daily occurrence in a newspaper office to receive important news just after the last stereotype plate has been cast. To accommodate such matter the patentee proposes to set up a portion of the type so that it can be removed from the plate. New matter can be substituted by unlocking the

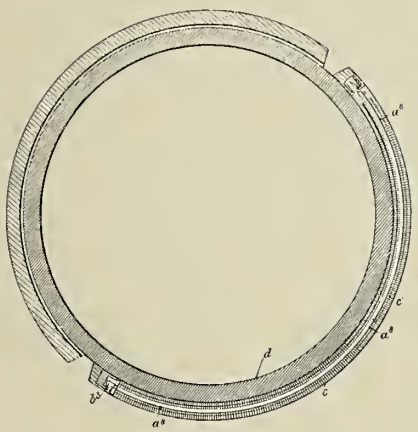


FIG. 1.

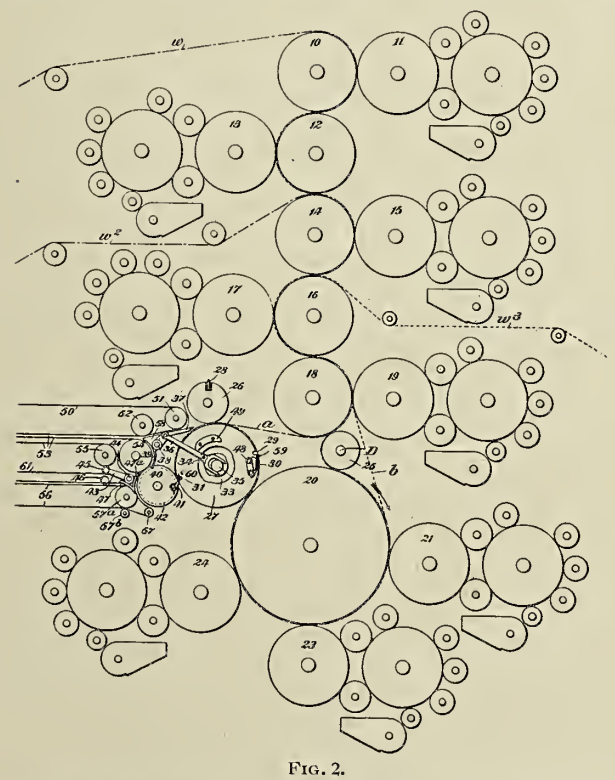


FIG. 2.

retaining strips and putting the new linotype bars in place of the old ones. The change can be made in a moment without removing the form. Fig. 1 shows a circular form cylinder with a column of bars locked in position.

Fig. 2 shows a multicolor press designed by Walter Scott, of Plainfield, New Jersey, capable of printing in two

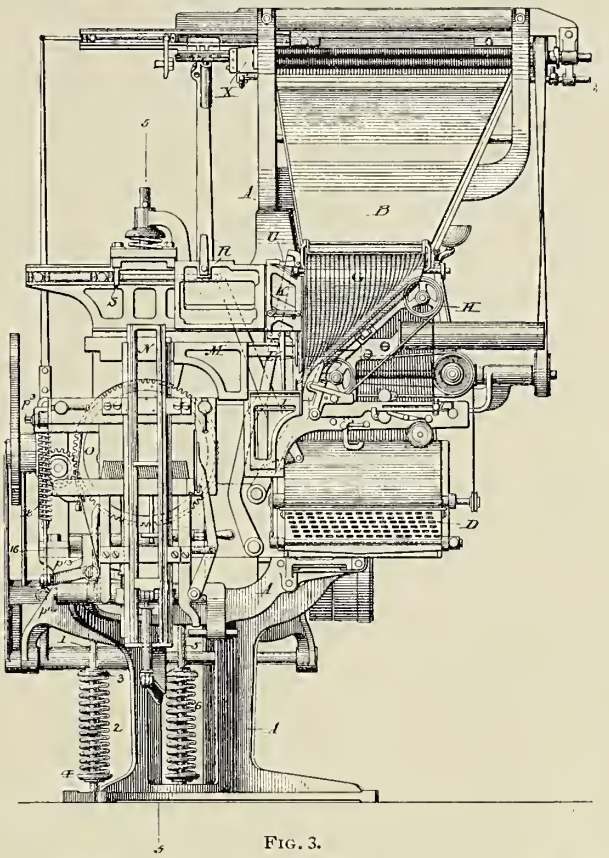


FIG. 3.

colors upon one side of the sheet and six upon the other. The impression cylinders are arranged in a vertical row and the form cylinders are arranged alternately upon opposite sides of the row in order to give easy working spaces for overlaying, arranging plates, etc. The sheets may be delivered alternately at separate points or assembled and delivered together at one point.

John H. Stevens, of Newark, New Jersey, received a patent for what he terms a "factitious lithographic stone," in which celluloid or similar material is substituted for the ordinary lithographic stone. The pyroxyline compound, of whatever nature used, is treated with sulphuret of potassium, gum arabic and suitable soapy substance which renders it capable of retaining an ink-repelling liquid. Through this layer the engraved printing surface is etched in the usual way. A half interest in the patent has been assigned to the Celluloid Manufacturing Company, of New York.

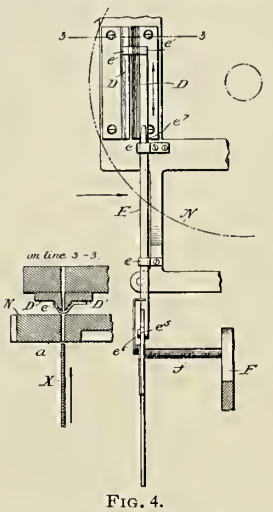


FIG. 4.

A patent was granted to George W. Sherer, of Rockford, Illinois, as inventor, and Adelbert F. Judd, of same place, as assignee, for a font of justifying spaces which consists of thin sheet metal spaces of various sizes to correspond in thickness with the different fonts of type but of widths varying according to the "point" system from five to sixty or more points.

Fig. 3 shows a front elevation of a linotype machine patented by Ottmar Mergenthaler. The modifications from

the old machine relate to the devices for transferring the lines and for operating the justifying devices. A spiral spring secured to the main frame and to an arm projecting from the lever which operates the slide is found to give an easier movement than did the old arrangement of retracting spring. For moving the justifying spaces, springs are substituted for weights for independently moving the ends of the adjusting table.

Fig. 4 shows an improvement in a linotype machine patented by Frank Peterhausl, of New York. The invention relates solely to the reciprocating wiper which is moved

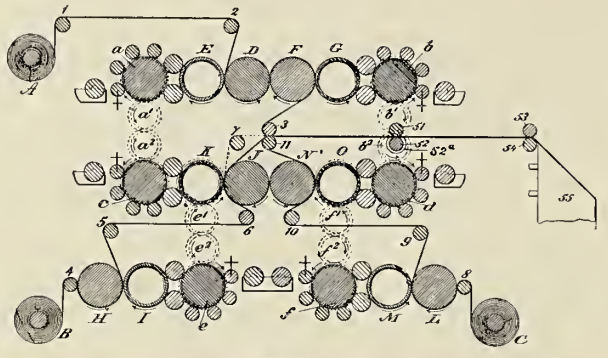


Fig. 5.

over the edges of the knives after the trimming of each slug to remove such particles of metal as may adhere thereto. The wiper may be of copper, leather or any suitable material and closely fits the edges of the knives.

Joseph L. Firm, of Jersey City, New Jersey, has assigned to the Goss Printing Press Company, of Chicago, the press shown diagrammatically in section in Fig. 5. The machine

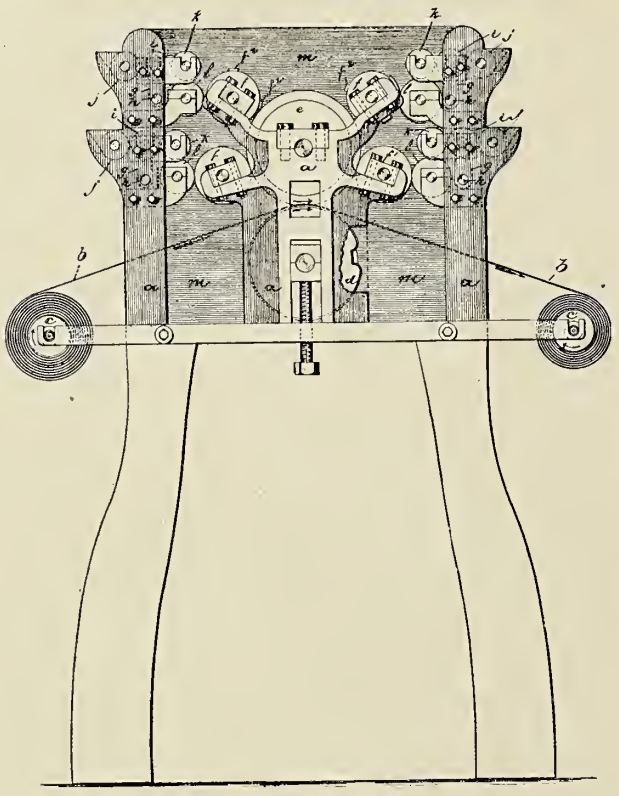


Fig. 6.

perfects three webs and passes them together to the longitudinal folding mechanism. In order to reduce to a minimum the danger of wrinkling of the paper, and to secure perfect register of the assembled webs, the last cylinders of the three printing mechanisms are placed close together near the center of the machine. With this arrangement the three webs have the same distance to travel and that the shortest possible.

Fig. 6 shows a rotary color printing press, patented by Charles W. Dickinson, of Belleville, New Jersey. Different parts of the type form are inked by different ink rollers. These rollers have adjustable inking sections, recessed surfaces at which they fail to engage with and ink the type, but are so arranged that they supplement each other to complete the inking of the entire printing surface. A variously colored page is printed at one impression. The cylinder and rolls have index marks to enable the operator to secure accurate register.

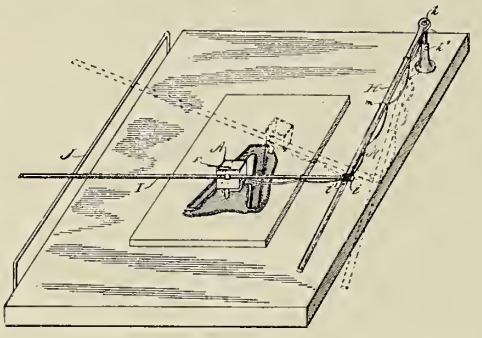


Fig. 7.

Walter W. McCarroll, of Chicago, Illinois, received a patent for the electrotype mold builder shown in perspective in Fig. 7. The wax receptacle is mounted so as to be moved over the mold in any desired direction, and the wax is kept melted by a gas jet. A valve arranged in the bottom of the discharge tube regulates the flow of the melted wax.

Heinrich Ziegler-Reinacher, of Aadorf, Switzerland, received a patent for an apparatus for producing hollow celluloid printing cylinders. The apparatus consists of a cylinder and matrix fitting the bore thereof. A plunger of less diameter than the matrix forces a cylinder of celluloid into the matrix, and, while it is being driven in, it is reduced to a more or less plastic state.

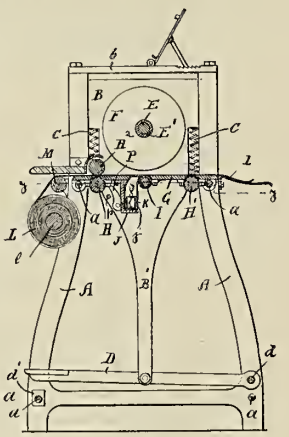


Fig. 8.

Hubert Herkomer and Henry T. Cox, of Bushey, England, received a patent in the United States for a mode of preparing artistic printing surfaces. The process was patented in England by them in 1891. The surface is produced in intaglio with a graver by first forming on a base a picture having a greasy surface, then the surface is dusted with a granular substance possessing electrical conductivity and of different degrees of fineness. The excess of the granular substance is removed and the picture is subjected to the electrotype bath.

The last view (Fig. 8) shows a typograph patented by Hosea W. Libbey, of Boston, Massachusetts. With the machine impressions are made in a strip of celluloid or other suitable material, which is first rendered pliable or plastic by heat. The impression in the material produces a duplicate face of the type dies, from which face printing can be done.

WOULD NOT BE WITHOUT IT AT ANY PRICE.

In renewing my subscription to THE INLAND PRINTER, I cannot refrain from expressing my appreciation for your valuable journal. I would not be without it at any price—in fact, the article in the last number, "Advertising for Job Printing," was worth the price to me. I have already tried the experiment and found it to be a success.—*C. E. Mills, Publisher the Commercial, Montevideo, Minnesota.*

THE ADVANTAGES OF PRINTERS' TECHNICAL CLUBS.*

BY OSCAR F. WILSON.

PERHAPS what most characterizes the present era of printing is the seeking after that which will help the printer to attain a higher realization of the "Art Preservative of all Arts."

The trouble with most printers is the fact that after they have spent two or three years at the business, they give up all idea of learning any more, supposing that it would be utterly impossible to teach them anything in addition to what they already know, and then they settle down in a rut, doing their work like some machine, plodding away year in and year out, working away on some other man's ideas, without trying to evolve any of their own. What they need is something to create a "grand awakening," as it were, and arouse their latent ambitions; something that will bring them out of this lethargy, and arouse them to their best efforts, to show people outside of the "craft" that printing amounts to something more than merely setting type on a newspaper.

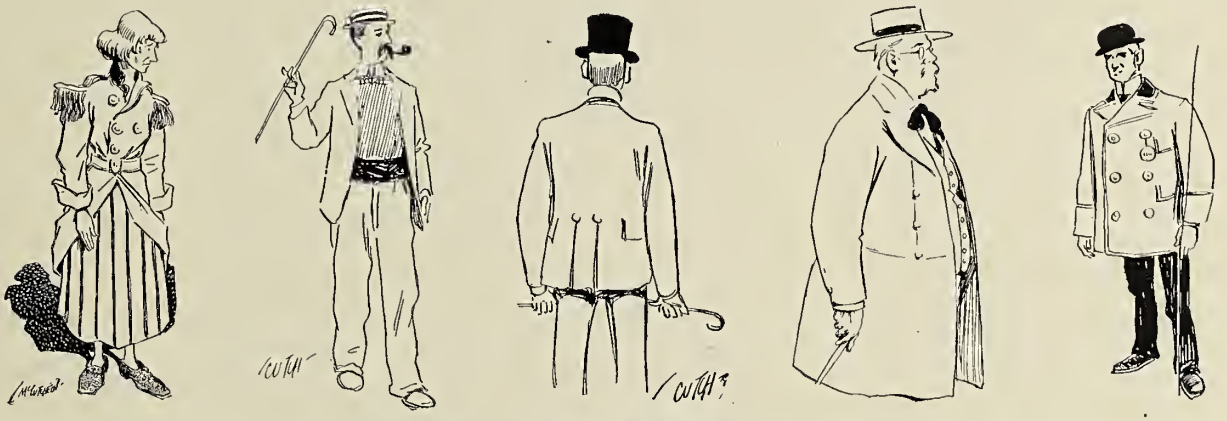
Someone has said that when a boy starts out in life, some of his so-called friends are hoping and saying that his life will be a failure; while on the other hand, his friends are equally sanguine that he will make a success in life. Now he owes it to himself and friends to uphold this latter prediction, and in so doing, prove the falsity of the first. The printers' technical club will do even more than arouse all these ambitions that I have spoken of. It will broaden his view, and help him to get in touch with other printers, and make a better understanding between the employer and the employe, because he will see the many difficulties his employer has to contend with, and in short, put them on a more equal footing. Many of the labor difficulties of today lie in the fact that the employer and employe are too widely separated. Now this "club" will tend to make them come more in touch with one another.

What the "art," taken as a whole, needs today, is better printers, and more of them. If a printer comes in touch with other printers where they can talk about the trials and cares of their everyday work, there will naturally be an interchange of ideas, and, as a natural consequence, they will cease to turn out the ordinary grist of commonplace work, and instead, grind out thoroughly up-to-date printing, which, in design and workmanship, is bound to excel. These meetings will lift a fellow up beyond the level of the "common print," and help him to press onward toward the goal of success, which is promised only to those who work and think.

Probably the person most benefited by this interchange of ideas is the apprentice. Our lives, in this instance, might be likened to a shadow. As the shadow, casting its reflection behind us, falls in the same measure on all, so our deeds are constantly being reflected in others; and if in imitating our methods of work, they have had a good example set, what can be the result other than beneficial, and such work will form an endless chain, every link of which will grow stronger and stronger. Of course, there are some printers whose powers have been lying idle so long, and who care so little about their work, that their ambition could not be aroused under any circumstances. When Benjamin Franklin was minister to England, he attended a banquet in London, at which toasts were responded to by the Premier of England and the Ministers of France and the United States. The toast to England came first, and the Premier responded. At its conclusion he lifted up his wine glass and said, "Now drink with me again to England, the sun that gives light to the world." The toast to France came next, and the French Minister did great justice to his subject. Imitating the English Premier, he lifted his wine glass, saying, "Now drink with me again to France, the moon that controls the tides of the world." It was now Mr. Franklin's turn, and as he was a printer, we would expect great things of him. At the close of an able response, Mr. Franklin lifted his wine glass to a level with his eyes, and said, "Now drink with me again to the United States, the Joshua that commanded the sun and moon to stand still, and they stood still."

Now, comparatively speaking, the printers' technical club occupies this same position to the craft, and if the beginners take hold of this movement in the proper spirit, they shall "mount up with wings like the eagle," and, "departing, leave behind them footprints on the sands of time."

*NOTE.—One of six essays submitted in competition to the Rockford (Ill.) Printers' Technical Club, at the suggestion of THE INLAND PRINTER.



CHARACTER SKETCHES BY J. T. McCUTCHEON.
From "Stories of the Streets and of the Town," by George Ade, in the Chicago *Record*.

LONGINGLY AWAITS ITS COMING.

The February issue of THE INLAND PRINTER has reached me, and I am free to say that it contains the best displayed ads., the most interesting and instructive reading matter, and the highest perfection of presswork of any publication it has ever been my fortune to peruse. I longingly await its coming every month, for I learn "points" that are a great advantage to me. It ought to be in the hands of every printer who cares for typographical excellence and beauty. May its fame increase until the whole world shall know "that thou art king."—*Richard M. Bouton, South Norwalk, Connecticut.*



EMIGRANT PEAK, MONTANA.

Photo by F. Jay Haynes, St. Paul, Minn.

Half-tone by
A. ZEESE & SONS,
300 Dearborn street,
Chicago.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

PRICES FOR LINOTYPE BARS.

To the Editor: NORFOLK, Va., March 12, 1896.

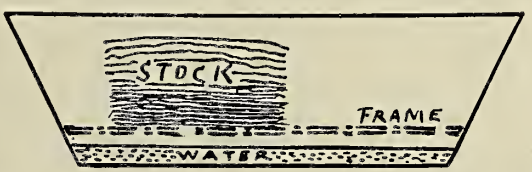
I am a very deeply interested reader of THE INLAND PRINTER, and have been for years. Especially have I noticed the "cut" rates on jobwork, and have often wondered how there was so much difference. I had occasion, a few days ago, to ask for estimates for 550 Linotype bars, 13 pica ems wide, and received the following replies, for composition only, metal to be extra: $1.79, $3, $16.50, and $22.75. Now the question is, If the first made a fair profit on the job, what sort of profit did the last one make? Also, if the last made only a fair profit, how much did the first lose?

G. N. W.

HANDLING GUMMED PAPER.

To the Editor: LOWELL, Mass., April 14, 1896.

In reading the March and April numbers of THE INLAND PRINTER, I note that the subject of printing on gummed paper seems to trouble some of the brother craftsmen. The accompanying sketch illustrates the method used in our office (Campbell & Hanscom's). We have tried every way, but this one seems to be the most satisfactory. Take a tin pan about six inches deep and 12 by 12 inches square, and make a frame which will go within one inch of the bottom of



the pan. Put in about one-half inch of water, and place the stock upon the frame, covering the pan with a piece of cardboard or tin. Allow it to stand over night, and in the morning the stock will be as flat as any other paper and will remain so until the extra moisture in the gum evaporates. If printers will try this they will have no trouble with gummed stock. We usually cut stock slightly larger than required, and trim in the morning when we are ready for printing.

J. A. KREITLER.

CHEAP PRICES AND POOR WORK.

To the Editor: DANVILLE, Va., March 15, 1896.

The printing fraternity in our city by the "Dan" has been moving along as smoothly as one could wish, until about six or seven weeks ago, when one of our competitors, who had bought a lot of "job stock," commenced to cut prices, and flooded the city and neighboring towns with circulars, proclaiming "First-class printing at low prices," and intimating, but not directly saying, that the stock to be printed on was good as the best, and then he gave the prices. The following few is a sample of them:

No. 6 bill-heads	$1.10 per 1,000
" 4 "	1.20 " "
Envelopes	1.60 " "

And so on. Consequently he got a good many orders that possibly he would not have got otherwise. Now, what is the result? "Kicking" on all sides. I could name a score of prominent business men who were "bit" that have said: "Mr. —— has got the last job of printing from me that I will ever have." One man in particular says: "Mr. —— came to my office and asked me to give him an order for 5,000 bill-heads. *As he was not doing anything*, he would print them for $1.10 per 1,000 rather than let his machinery stay idle. I gave him the order, knowing that heretofore I had been paying $1.75 and $2 per 1,000 for the same. Now here they are! Look at them. If you try to fold them they 'break' in the crease"; and ends by saying: "I am done with 'cheap' prices, as it is nothing but a swindle."

Now, I would like to ask: Is he benefited by such dealings? At the rate the people are kicking I do not think any firm could last long, I do not care how well off they are financially. I believe in the old motto, "Live and let live."

"TYPO."

LARGE PRESSES VERSUS SMALL PRESSES FOR SMALL OFFICES.

CENTRAL VILLAGE, Conn., March 16, 1896.

To the Editor:

In THE INLAND PRINTER last month Mr. W. O. Graham advises small presses for small offices, and yet says he has to turn away jobs because his presses are too small. This may be policy in some places, but I find that if the large jobs (posters especially) are turned away the small ones go too, so I try to do all that come. My presses are 8 by 10 and 10 by 15, and I do one, two, three and four impression posters up to 17 by 43 inches, and think the inconvenience is more than compensated for by the small work that comes with them. With me a larger press would be preferable to a smaller one, and if awarded the prize in the Campbell "Printer Laureate" contest will let them off with a "Country."

I send under separate cover samples of some of my larger jobs, all of which were done on a quarto Gordon.

A. J. LADD.

[NOTE.—The specimens mentioned by Mr. Ladd are mentioned in "Review of Specimens Received" this issue. —ED.]

RECEPTION OF THE LINOTYPE IN EDINBURGH.

To the Editor: EDINBURGH, Scotland, April 3, 1896.

Many typesetting machines have been exhibiting to employing printers in this city, of late years, their various charms—the Thorne, Hattersley, Mackie's Rotatory, etc.—but without success. These gentlemen came, looked at the sirens who were anxious to fill their own pockets with Edinburgh gold, shrugged their shoulders, and went back to dibble-dabble once more in the old and tried ways. Scotch canniness, and perhaps slowness, could not be roused out of its very long sleep!

The Linotype, however, eventually came to the front, owing to a dispute in the office of a daily paper, the proprietors of which introduced no less than eighteen machines after the comps. left. This was a very long stride to take at once; and the result did not justify it; for after a fortune had been spent on the *Scottish Leader*, it collapsed, and the dear Mergenthalers soon found themselves back again in busy Manchester, where they had been manufactured.

Being invited to visit the *Leader* office and see the machines, we accepted the invitation. Mr. Ross, the manager, informed us that 150 (!) compositors had tried to work the machine, and failed; also that no man above twenty-five years of age was capable of learning it! We heard this with surprise, and we have learned since that it is not strictly true. Surely there was in such a great number of Scotch printers ability enough to conquer the Linotype. The machines, however, were of an old-fashioned make,

which has since been improved upon. Some of the operators were, however, so successful as to show plainly that the Linotype was a success if proper ability was used in working it.

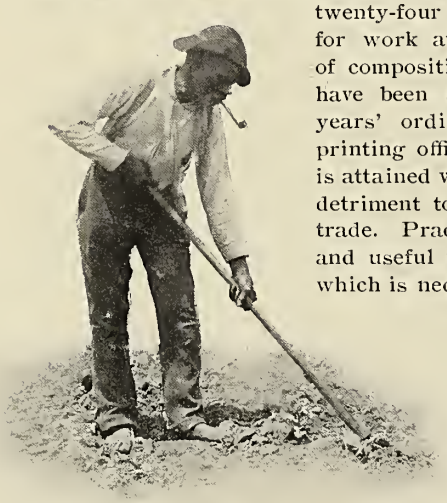
Two or three years after its unregretted departure, however, the Linotype has once more cast up in the office of the *Evening News*, a widely read paper. Its price is £600. More cautious than the proprietors of the *Scottish Leader*, however, the *News* has only introduced three machines to begin with, which have been worked successfully, the manager told me, without a hitch. Seven more machines have consequently been ordered; and when these get into full swing, alas for poor Typo! The proprietors of the *News* have even improved the machines by a much needed alteration, and have sent word to the manufacturing firm in Manchester to introduce the improvement into the new machines. If the *Scotsman* daily paper follows the example of the *News*, then all the newspapers in Edinburgh will be linotyped, for the *Evening Dispatch* is in great part merely a remaking up of the *Scotsman*. SAMUEL KINNEAR.

THE TEACHING OF PRINTING IN THE NEW YORK TRADE SCHOOL.

To the Editor: BLOOMFIELD, N. J., April 10, 1896.

Undoubtedly many excellent printers are so conservative that the mere idea of a school of printing is repulsive, or at least distasteful to them. Especially those whom we may call "old-timers"—men who were accomplished all-round compositors before machines were widely introduced—naturally think they learned the trade in the only way that will make a really good workman. Not that they all served a regular apprenticeship, though probably most of them would say that that is the best method. The strongest ground of objection seems to lie in the fact that real accomplishment must result from long and varied experience. It seems well to acknowledge the force of this objection, for it is reasonable; but a visit to the New York school has convinced one who feels justified in classing himself among the "old-timers," that "there are more things in heaven and earth than are dreamt of in our philosophy," among them a possibility of improvement in the method of learning to be a printer. It cannot be denied that the trade is overrun with workmen who never did and never can learn it.

The New York Trade School does not pretend to graduate its pupils as journeymen of the highest ability—that, of course, is impossible in a term of only half a year. What is actually accomplished, though, is more than anyone would believe without trustworthy evidence. Young men have left the school, after being under instruction twenty-four weeks, better fitted for work at any common kind of composition than they would have been after three or four years' ordinary experience in printing offices; and this result is attained without involving any detriment to the interest of the trade. Practical work is done, and useful work; but only that which is necessary for the establishment itself. Of course, if there were no school of printing, this work would have to go to regular printing offices. But there is not enough of it to counterbalance the gain to the trade in another way. Many establishments must refuse to employ apprentices, or boys who come to them expressly to learn the trade. Many others do make a regular practice of having a number of learners, but not a sufficient number to supply the continual demand for good workmen. Is not this the real reason for the lack of compositors who are properly fitted to do the work for which they are needed? We think it is. But let us see what the Trade School does for its pupils, and then return to the question of gain to the trade.

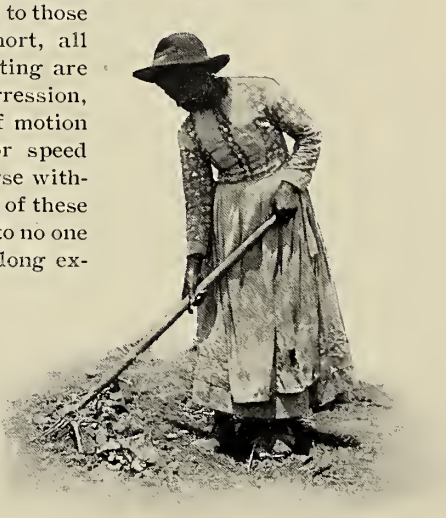


UNCLE REMUS.

Any course of teaching must begin with plain reading matter, but there are phases even of this simple accomplishment that are generally missed in the learner's experience in printing offices. Who of us has not seen compositors jerking all over, or even springing up and down, from the knees upward, in their laborious efforts to get hold of the type quickly, and so frustrating the very aim of their effort? Or making grab after grab after the type before securing a hold of it? Or clicking the type a dozen times in the stick before finally depositing it there? Probably nine out of every ten compositors are handicapped somewhat by the false motions they make, which result from the fact that they had no teaching when they learned to set type. One of the fastest typesetters the writer ever knew was a regular jumping-jack, always in motion from his knees up; but the speediest one he ever knew was a man whose body was apparent as motionless as a statue. The first was a curious phenomenal exception, the other an ideal typesetter. The type set by the first nearly always had to be almost reset in correcting; that set by the other seldom had to be corrected. Every printer knows the value of economy of motion in setting type—even those who are unfortunately habituated to waste of energy in this respect know it; and such economy is carefully taught in the school, not only by mere telling at the start, but by close attention and actual instruction until the habit is formed. Ideal economy of motion is natural with a very few compositors, but it is absolutely impossible to most of them unless they are trained to it. Such training is seldom had in regular printing offices.

Having acquired the necessary fundamental principles for doing the plainest work, the pupil takes up in regular progression every other kind that involves additional principles. He has learned a valuable distinction between spacing and justification—that spacing is a proper proportioning of spaces, and that justifying is making the type fit accurately the space intended. He now learns with close instruction, to justify two columns of words or figures into one full column's width, then three, four, or more, until he understands fully the principles involved. After this he takes up the setting of columns with rules between them adding another principle to those already learned. In short, all the principles of typesetting are taught in a regular progression, including the economy of motion that is so necessary for speed and accuracy, but of course without the actual attainment of these qualifications that come to no one otherwise than through long experience.

Jobwork is not neglected. Plain display is taken up as soon as the pupil is ready for it, and from this he advances through various classes of work up to the most complicated

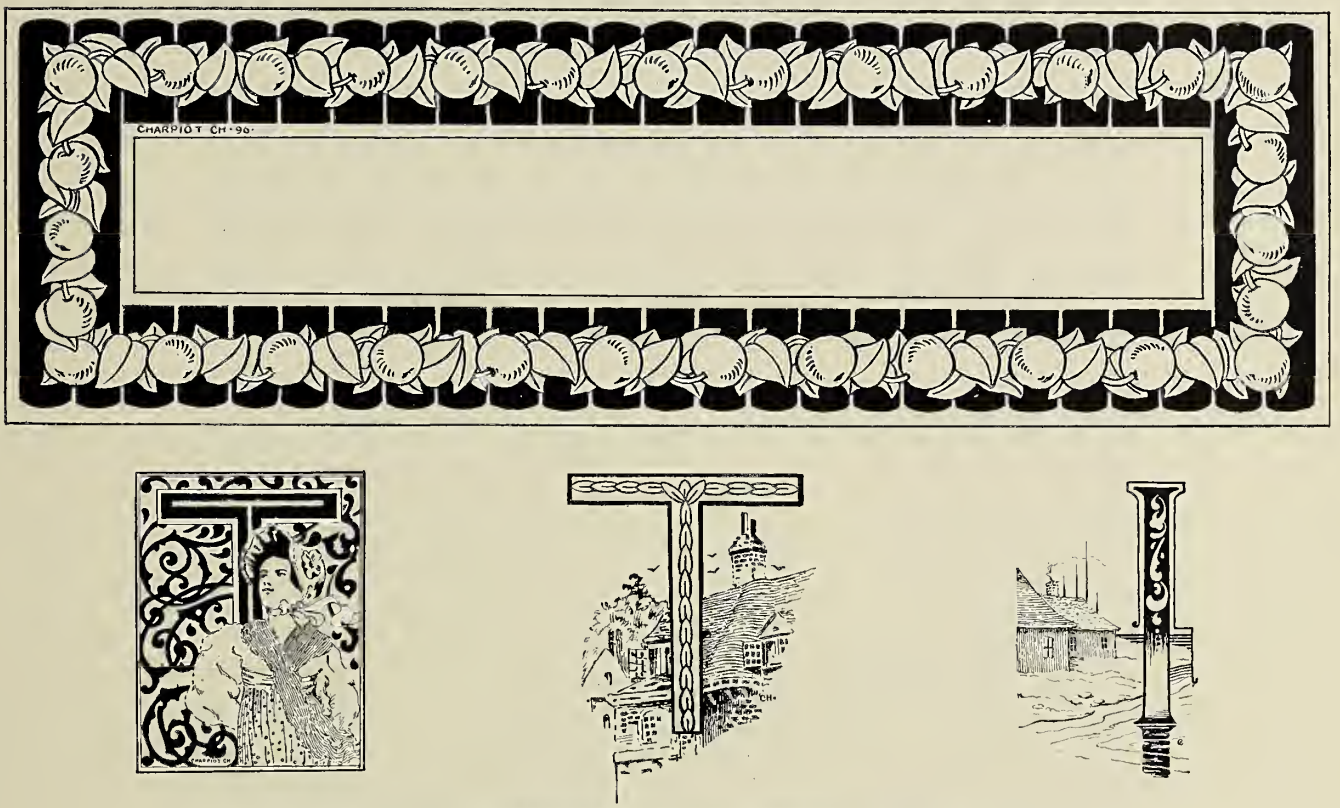


AUNT CHLOE.

kind short of anything really fancy. All the work is so selected that each new kind introduces a new principle. A large selection of job type is provided, very practically arranged — in fact, much better than will be found in most printing offices.

Presswork is not taught as yet, except the handling of small work that can be done on presses run by foot power. The school has a hand press and two job presses, and each pupil who so desires is taught as much presswork as the school can give him.

The main equipment of the school at present is for the teaching of composition by hand, and it is eminently well equipped for this work, and practically accomplishing it, as many specimens of the pupils' work testify. Much is done by the pupils for the practical use of the institution, and done as well as it could be done in any printing office. A course of only twenty-four weeks prepares a young man



Headpiece and Initial Designs.
Drawn by Charles Charpiot ("Charpiot Ch."), 1815 Penn street, Kansas City, Missouri.

to undertake any ordinary work anywhere. One thing he lacks on graduating is speed, and another probable lack is confidence; but these are qualifications that can be acquired only through long praetice.

In the good old time, as many of us consider it — ten, twenty, or thirty years ago, according to our age — we would hardly have tolerated the idea of a school of printing. Boys went to work to learn the trade, say thirty years ago, as regular apprentices, but not always so. One of them, about the time mentioned, began as a copyholder in a New York office, went to the case, by the piece, after three or four weeks, and after a few months left the office he started in and entered a job office, distributing job type and occasionally setting plain matter. He stayed only two or three months in an office before he wanted higher wages, and he got more in each new place than he had ever had before. He went on so until, at the age of eighteen, he entered a first-class job office where he remained a year and a half, working as a journeyman in all but the amount of his pay. He left at the time of a strike, when he lacked half of his twentieth year, and during his twentieth year he was a proofreader on a New York morning paper, and before that had been foreman of a Southern office doing the state printing. This was the way that some learned the trade — but they did not all become foremen or proofreaders. Another a little older than the one mentioned above entered a job office as a young boy and never worked anywhere else. He died at the age of thirty, when the establishment that had so long been his business home had become one of the largest in New York, and he was its superintendent.

These were the two extremes of madness and method in learning the trade then, as they probably are now. Between them every possibility was exemplified, except the actual school, and a few offices even approached a school in their method, as each boy was said to be under the instruction of a particular man. Many who were said to have learned the trade then, however, simply learned the case and how to place type in a stick, joined the union, and adventured to work as journeymen. Too many of this last class are even now clinging to the trade, which cannot afford to keep them. Fortunately, machines will eventually drive them out, for the introduction of machines forces the selection of comparatively few of the very best men to do the necessary handwork.

A distinct gain to the trade seems to be promised by such institutions as the New York Trade School in the gain of time for ordinary schooling by those who are to learn the trade therein. Printers cannot have too much real knowledge. Even the technical clubs have knowledge attainment in view as their main purpose. Mention of technical clubs brings up another point. Without sufficient thought, it might be held that they are so useful that trade schools are not needed. In fact, however, the two kinds of institutions do not compete. Technical clubs are excellent in principle as higher schools, carrying the education into what may be called a graduate or university field. They never can



SUMMER

Half-tone by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan

provide the number of learners beyond those few, comparatively, who are actually *taught* in printing offices. Only actual trade schools can do that.

Little doubt seems possible that a clear understanding of what is done in the New York Trade School would convince the most skeptical of its usefulness, and that the instruction given is careful and adequate. It is to be regretted that the course has not twice as much time, and that the class is not ten times as large as it is. With these improvements the school seems eminently fitted to supply a need that is constantly becoming more urgent. F. HORACE TEALL.

ARRANGING JOB FONTS BY SIZES VERSUS BY SERIES.

To the Editor: CUMBERLAND, Md., April 8, 1896.

I have just finished reading an article on "Arrangement of Job Fonts," by Mr. Henry E. Seeman, in THE INLAND PRINTER for April, and feel compelled to take issue with him on the subject, especially as regards larger offices.

While I concede that his method is a great improvement over the style he speaks of being in vogue in many offices, still the method is inconvenient in some respects as regards larger offices. In the first place, suppose you have a dozen 20-case cabinets, it would take a dozen different sign cards or labels pasted around in various places to enable the printer to discover where the different fonts were kept, and I should imagine they would be rather unsightly.

I do not claim to be the originator of the method employed in this office, still I find it very convenient, and quite a number of the fraternity have spoken well of it.

When I took charge of the office the type was all kept in series, Gothics, Celtics, Old Styles, etc., but I found that having a great many letters of a size frequently compelled the compositor to go to two or three cabinets in order to space a line, spaces and quads not being any too plentiful, and thought it would facilitate matters to have them arranged according to size instead of series, and, although it took considerable time to effect the change, feel that it has all been regained long since.

We have six cabinets and the type is all arranged by sizes, namely: One cabinet contains the 6-point and 8-point faces, another the 10-point and 12-point, and so on through all the sizes. The scripts and wood type, of course, being kept to themselves. The similar faces are grouped in each size as much as possible, for instance, in the 6-point cabinet the first one is 6-point Antique, the next one 6-point Antique Condensed, 6-point Antique Old Style, etc.

12-Point BEEKMAN.

Printing is the Art of Producing Impressions upon the

12-Point JENSON.

Printing is the Art of Producing Impressions

12-Point GRANT.

Printing is the Art of Producing Impressio

12-Point CULDEE.

Printing is the Art of Producing Im

12-Point RACINE.

Printing is the Art of Producing

A compositor generally knows whether the job in hand requires a 12-point or 18-point letter, and if one letter will not do he can find one that will suit without leaving the cabinet at which he may be working.

I am sorry it is not possible for me to furnish as neat and complete an illustration of the method in vogue here, but will inclose several of the labels used to give an idea of it. Of course, I recognize the fact that most foremen have their own ideas of such matters and are slow to change them, but if any of them are contemplating a rearrangement would advise them to try this one, as I am confident it is a great time-saver.

But whether any of my brother craftsmen see fit to adopt this plan or not, the policy of THE INLAND PRINTER of inviting suggestions on matters of this kind cannot fail to benefit wide-awake printers, who are ever on the lookout for something new, as well as the people who employ them. It was in the columns of your valuable paper that I first saw this method explained, but it was several years ago, and I have forgotten the name of the craftsman to whom I am indebted for it, but perhaps he may read this and discover that he aided at least one of his brother typos.

FRANK L. GEARY.

FROM DENVER.

To the Editor: DENVER, Colorado, April 13, 1896.

The Denver *Times*, one of the afternoon papers of this city, has just put in a battery of nine linotypes of the latest pattern, known as the Baltimore machines, and, as a consequence, marked improvement is noticeable in its typographical appearance. After the destruction of the *Times* plant something over a year ago, the management discarded the use of machines, and substituted therefor hand composition. Having again put in machines, every daily in the city now uses linotypes. The *Times* force of operators are averaging about 50,000 ems per day, and includes Gene Taylor, the fastest man in the West, and who was matched with G. W. Green in the late contest at Chicago. The *Times* now issues a daily edition of twelve pages, and prints a sixteen-page paper every Friday, and the management's claim that the *Times* is the largest and best evening newspaper in the West is not a misnomer.

The *Rocky Mountain News* recently added another machine to its plant, making nine linotypes now in use in the composing room of that paper. The *News* is publishing the prize mystery story, "Sons and Fathers," and offering prizes to those of its readers who send in the best solutions of the mystery, *a la* Chicago *Record*.

The Smith-Brooks Printing Company (state printers) has just added two new presses to its establishment — a new Huber and a "Century Pony," the latter being the only one of the kind in the city. The firm named does an immense amount of work, keeps a large force of men constantly employed, and is continually adding new material and the latest improved machinery in all branches of the trade. In addition to the state work, the company has the contract to furnish the county printing. This office is also equipped with a battery of four linotypes. The product from these machines, in the way of brief and book work, is pronounced the finest turned out anywhere in the United States from linotypes. The machines are supplied with molds and matrices, by means of which slugs from 13 to 31 ems in length can be produced, and faces ranging from nonpareil to small pica. The legislative bills are all printed on the machines, small pica, 31 ems width of measure. Much of the success is due to the machinist in charge, Mr. Jack Champion, who is thoroughly familiar with the linotype. "Burrs" and "hot slugs" are an unknown quantity in this establishment.

Most of the job printing houses about the city are doing a fair business. The recent and wonderful activity at Cripple Creek and other gold mining districts of the state has resulted in great benefit to the printing trade of this city, and an immense amount of printing has been turned out by the various firms here, in the way of stock certificates, prospectuses, booklets, maps, histories of Cripple Creek, and the

regular commercial work in connection with the formation of multitudinous mining companies.

A coöperative effort is being made by the proprietors here to raise the price for brief work, which, on account of the recent dull times and resultant keen competition has fallen to a point where there is scarcely any profit accruing to those who do that class of work. Some of the small printeries have been doing the work for 40 cents per page, and the effort now being put forth is to raise the price to 75 cents per page—the price which formerly obtained before any cuts were made.

The annual ball of Denver Typographical Union was held on the evening of April 6, and was a successful affair, socially and financially. The attendance was large and joy reigned supreme. The several committees in charge deserve credit for their tireless efforts to arrange a pleasant evening's entertainment for the fraternity and their friends. The proceeds will be donated to the fund for use in entertaining the International Typographical Union delegates at Colorado Springs this fall.

Extensive preparations are being made for a grand labor demonstration at Pueblo, May 1. It is expected the turnout on that day will exceed any previous demonstration of the kind in the state. Every labor organization in Denver will send delegates. The following named members will represent Denver Typographical Union as delegates: C. H. Merritt, T. C. Egan, J. G. Brown, Belle Lathrop, G. E. Esterling and Richard Pugh.

Mr. Charles E. Clark, a printer who has been a resident of Omaha, Nebraska, for a number of years, has been appointed superintendent of the Childs-Drexel Printers' Home, at Colorado Springs, *vice* Mr. Schuman, resigned. A good many printers in this section doubt the advisability of change in the management. H. Crosby Ferris.

EMBOSSING DIES MADE BY PHOTOGRAPHY.

THE writer devised, in October, 1881, the following method of etching brass embossing dies, which is now for the first time published. The trouble in photo-engraving brass dies for embossing book covers and other purposes is that the mordant used is so strong, and the depth required so great, that there is difficulty in getting a coating on the relief portions of the die that will protect them absolutely from the attacks of the acid mordant.

Further, the etching is an intaglio one instead of relief. That is, the black lines of the design are sunk in the brass plate, instead of being left in relief as in ordinary photo-engraving. Therefore the process described here can be applied to etching on glass, steel or any other surface wherein an intaglio result is required.

We will suppose that the designer has made his drawing as usual in pen-and-ink for reduction. An ordinary photo-engraver's negative is made of this drawing in reverse. The brass is first cleaned with a strong solution of potash and then surface-finished with willow charcoal, as in preparing zinc. After washing well under the tap, flow the brass with the following solution: Well-beaten egg albumen, 1 ounce; powdered bichromate of ammonium, 25 grains; aqua ammonia, 5 drops; water, 8 ounces. This solution should be poured on one corner and be allowed to flow off the diagonally opposite corner, and this operation repeated until the solution has drained from each of the four corners. The plate is then dried in a darkroom with a gentle heat, while in an almost vertical position.

The brass plate is now sensitive to light and should be exposed under the negative for one minute in sunlight or three or five minutes in the shade. After which it is taken to the darkroom, heated slightly, just to remove the chill, and inked evenly and lightly with a glue or leather roller and any kind of printing ink. This last is said intentionally, for the ink is not to become part of the acid-resisting coating as in other processes.

After the brass plate is inked, it is laid for a minute in a tray of clean cold water, and the inked surface rubbed over with a tuft of absorbent cotton. It will be found that the



Poster Design by E. B. Bird.

ink readily leaves all portions of the brass except where the light has acted through the negative. When the plate has been lightly rubbed over its entire surface with the cotton, the design should show as a positive in black lines of ink with the bared brass as a background. The plate is now dried.

It might be said here that, in the finished die, the design, now in black ink, must be sunk in the plate, and the problem before us is how to cover the uncovered brass with a coating impervious to acid, and remove the ink design so that the metal underneath it may be attacked by the acid.

This is how it is accomplished: A saturated solution of dragon's blood powder is first made and filtered through cotton. This is flowed on the brass plate containing the inked design and thoroughly dried. Then it is flowed, while in a horizontal position, with spirits of turpentine. This penetrates the dragon's blood coating, so that with a tuft of cotton the ink design can be washed away, leaving a negative image on the brass, which is now ready for etching with nitric or chromic acid, chloride of iron or the other

mordants in use. When the "biting" has proceeded to a sufficient depth, the plate can be rolled up with a strong etching ink and dusted with resin as usual.

Etchers will appreciate the value of this process, which enables them to make a relief, or positive, plate from a positive on paper or glass, and a negative, or sunken, design from a negative.—*S. H. Horgan in Anthony's Bulletin.*

SOME QUESTIONS FROM BUFFALO TYPOTHETÆ.

THE charge of "innocuous desuetude" except in the case of "trouble" has not been disproved by many of the local typothetæs of America, but of those which have disproved the charge the Buffalo typothetæ stands preëminent. Under the management of its capable and energetic secretary, Mr. Herbert L. Baker, the typothetæ fires questions at the membership that must keep the Buffalo employing printer a-thinkin' where he is at. The meetings of the typothetæ are conducted on a definite plan of action. A line of subjects has been selected for the whole season, and before each meeting a list of questions is sent with the notice to each employing printer in Buffalo, both members and non-members. Each one is asked to bring the list and answer the questions. The result has been gratifying in the interest aroused, in increased attendance and in practical results. At the close of the meeting a committee is appointed to crystallize the opinions and suggestions into a plan of action. Invitation cards are also issued to foremen and heads of departments. The custom is to meet and have a simple supper together at 6:30 P.M., so that it will not be necessary to go home after close of business. President E. R. Andrews, of the United Typothetæ, attended the March meeting, and was so pleased with the plan that he has arranged for enough extra question lists to supply them to each local typothetæ as fast as the lists are issued. We subjoin the questions asked at three recent meetings:

APPRENTICES.

What is your custom in hiring apprentices?

1. What qualifications do you require in a boy before selecting him, as to his age, education, habits, etc.?
2. What arrangements do you make as to wages? How much per week to begin, and what arrangement as to advance of wages?
3. Do you hire for any specified length of time?
4. Do you make any promises as to teaching them the trade?

About what proportion of boys to journeymen is desirable?

Do you make any arrangements with the foreman or older journeymen to teach the boys?

As a matter of fact, do boys ever or usually finish their trade in your office? If not, why?

Do you think it would be practicable for this typothetæ to adopt a uniform system which should regulate the length of time for which apprentices should be hired, and the gradation of their pay.

"RESPONSIBILITY FOR MISTAKES OF EMPLOYES."

What is the custom in your office regarding mistakes which require the reprinting of a job, or loss in any way?

Do you make it a practice to make careful inquiry in each case, to place the responsibility or blame where it belongs?

Do you make the careless workman pay the damage or any part of it? If so, what part is charged up to him?

Do you depend alone upon the moral effect of "raising hades generally" when a careless blunder is made, or do you take other measures likely to prove preventive and lead to greater care?

When the responsibility for a careless blunder is placed, how do you decide whether the office will stand the loss, or the man who made it?

Do you ever discharge workmen for carelessness, and how many mistakes must he make to get a dismissal?

Do you have any printed rules governing such matters? If so, bring copy.

Do you have any system that shows you at the end of the year what "stupidity" costs, and what percentage should be added to estimates next year to cover this item?

Do you think the employing printers of Buffalo could, with advantage, adopt a uniform set of rules to govern such matters, and strictly enforce them in every instance?

If so, please jot them down in writing before coming to the meeting, and after reading them, hand them to the chairman of the special committee which will be appointed to consider the subject and crystallize the opinions expressed.

TERMS OF PAYMENT AND COLLECTIONS.

"To trust or not to trust? That is the question.
Whether it is better in the mind to suffer
The slings and arrows of a business failure,
Or take arms against a sea of dead-beats
And, by opposing, end them."

Hamlet up-to-date, by R. L. C.

Do you have a definite understanding with your customers as to terms of payment? If so, what are your terms usually?

Do your regular terms mention an extra discount for thirty days cash or ten days cash?

Do you require a stranger or new customer to make a deposit when he leaves an order? What per cent?

Do you make it a practice to require some security on a large account?

In undertaking a large contract, do you make any arrangements for partial payments before the whole order is completed and delivered?

Do you buy postal cards and stamped envelopes for customers? If so, what percentage do you add to the cost to cover the loan of the money?

Do you think it would be feasible for the typothetæ of Buffalo to adopt a uniform scheme of "terms of payment"—and what terms would you recommend?

What day of the month do your bills become due?

At what time does an account begin to bear interest?

Do you employ a collector, and what is the usual percentage paid for collecting?

Do you take this expense into account when estimating?

What further steps do you take to collect if personal effort fails?

Do you think it would be feasible to keep a list of "undesirable customers," the names to be furnished to the secretary by the members, and kept for the use of members only?

PLEASE BRING THESE QUESTIONS AND BE PREPARED TO ANSWER THEM BRIEFLY.

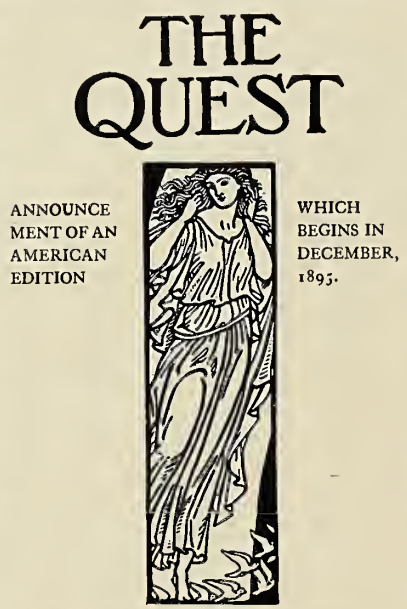
WHERE PENNIES ARE COINED.

It is not generally known that all the minor coins of base metal, such as pennies and nickels, are made at the Philadelphia mint, and that nearly 100,000,000 pennies are coined here every year. This large number is occasioned by the fact that thousands of pennies are lost annually, and the government has some difficulty in maintaining a supply. The profit of the government on their manufacture is large. The blanks for making them are purchased for $1 a thousand from a Cincinnati firm that produces them by contract. Blanks for nickels are obtained in the same way, costing Uncle Sam only a cent and a half apiece. Gold is coined in Philadelphia and San Francisco. Not enough of it comes into the mint at New Orleans to make the coinage of it worth while. Gold pieces are the only coins of the United States which are worth their face value intrinsically. A double eagle contains $20 worth of gold without counting the one-tenth part copper.—*Scientific American.*

SPECIMENS FROM THE MERRYMOUNT PRESS.



OF all the specimens received at this office, those showing modernized old-style printing, from the Merrymount Press, Boston, Massachusetts, of which Mr. D. B. Updike is the proprietor, are among the most prominent. Among other items we note the announcement that Mr. Updike is the sole American representative of *The Quest*. The design of the first page of the announcement is reproduced herewith. The most notable contribution which Mr. Updike has made to lovers of beautiful typography is shown in the specimen pages and circular announcement of "The Altar Book," containing the order of the Holy Eucharist according to the use of the American Church, with collects, epistles, gospels, etc. Mr. Updike has been somewhat over two years engaged in the production of this work, which is certainly an enduring testimonial to his cultivated taste. The type was specially designed for the book, and was set at the Merrymount Press, while the presswork was done by De Vinne. The full-page illustrations are by Professor Anning Bell, of London, England, and the borders and initials are by Mr. B. G. Goodhue, of Boston, specimens of whose work have at times appeared in these pages. The music in the book, we are informed, was arranged by Sir John Stainer, who has edited Merbecke's adaptation of the ancient English plain song. An interesting sentence quoted from an address by Sir John Stainer recalls the fact that the plain song, as sung in St. Paul's today, is, note for note, the music that was heard in Salisbury Cathedral eight hundred years ago. The edition of "The Altar Book" is limited to 350 copies, to be sold at $75 each.



First page of Mr. Updike's announcement of *The Quest*.

Written for THE INLAND PRINTER.

REVIEW OF TYPE SPECIMENS.

BY R. COUPLAND HARDING.

I NOTE only one American novelty this month, and that is the patent self-spacing fractions shown in your February number, described by you as leaving nothing to be desired. They are neat, pretty and ingenious, but they have one obvious disadvantage in practical use. I find it awkward to have to devote twenty-two boxes to an ordinary font of half-fractions, but the new series, unless I am mistaken, will require forty.

The progress of Japan in the graphic arts is as marvelous as in other departments. I have No. 2 of the specimen periodical of the Tokyo Foundry. Most noticeable are two-color supplements, one typographic and the other lithographic, which it is no exaggeration to describe as reaching the highest level of their respective arts. In balance of design, in color harmony and in minute attention to the smallest details, they are unsurpassed and are full of suggestion. The typographic example I take to be a sheet calendar, but as it does not contain a word of English, I cannot be certain. Incidentally it bears out my contention in previous articles that the Japanese have not yet succeeded in producing satisfactory running borders. Every piece of decoration in the shape of vignette or free ornament is of native design and in exquisite taste, but the running borders, without exception, are of European or American origin, from which we may fairly infer that the compositor could not find any of Japanese design that would produce equally good results. But it is only a matter of time. We shall soon, doubtless, see Japanese combinations rivaling the best that the world can produce elsewhere. The lithograph is, I imagine, the advertisement of the foundry; the design is quaint and irresistibly comic. A pink-faced monkey has climbed on a study table. In his hand he holds a reading glass, and is puzzling his sage brain over the mystery of the magnified print. The color-scheme is superb, a scarlet jacket worn by the animal supplying just the touch of brilliant positive color required to give strength to the design. Among the original productions of the foundry I note a large Japanese font arranged for two-color work — a solid character working in register with a bold open-shaded font. How many characters are needed I cannot guess, but punch-cutting is surely cheap in Japan. A script, of no special excellence of design, is recommended as being cast on rhomboidal bodies — a system which has its defects as well as its advantages. A silhoutte series of neat design, containing twenty-two characters, is called "Ornament Dashes." Dashes in Japanese are vertical, and these consist of pretty flowerpots and vegetable sprays, capable of considerable variety of combination. Six pages are occupied with electro blocks, mostly sketchy in style, some very graceful and artistic.

Messrs. J. John Söhne, Hamburg, send a four-page specimen of an original series entitled "Inseraten-Schmuck." As the name implies, the designs are intended for the heavy style of ornament characteristic of German advertising. The full series consists of six borders, and a font of initials. The borders are all in the silhouette style. The first, on 6-point body, contains five characters — a solid line, relieved by lozenges in white; the second, 12-point, six characters, is a solid border with white quatrefoils where the junctions occur; the third is a solid 24-point border, with an irregular and ragged waved design plowed through it; the fourth is a 12-point ragged-edge border, somewhat resembling the Cleveland Foundry's design. It has six running-pieces, including 12-point corner, and five large and handsome corners, four with the heads and shoulders of amorets peeping from the background. The initials, 48-point body, are in white on black circles, with a silhouette spray outside. It is a curious, and I think a unique, feature of this alphabet that the I makes an excellent O, and, standing apart from the rest of the alphabet, would almost certainly be mistaken for that letter. Three pages of the sheet are occupied with examples of the designs in actual use, and they are decidedly very effective, the 24-point border being the least successful. As an artistic success this design does not equal the "Universal Vignettes" lately produced by the same house; but it is adapted to a different class of work. In gold and colors it could be used with fine effect.

The Krebs Foundry's *Typographische Neuigkeiten* (Frankfurt-on-the-Main) is always welcome. No. 14, just received, however, contains little that I have not already noted in this column. The original and charming book series, "Renata," is again shown with fine effect, and is completed by the addition of an equally choice "Renata-Cursiv," or italic. Two sizes only, 8-point and 10-point, are as yet shown; but the letter can scarcely fail to meet with wide appreciation, and larger and smaller sizes may be

expected. A 10-point German face of "Selbstausschliessende," or "self-spacing" type, is shown. There being six widths of letter, 3, 4, 5, 6, 8, and 10 units. The merit of the invention is honorably ascribed to Mr. L. B. Benton, of Milwaukee, and a brief history is given. The clear and beautiful face of the type is a sufficient answer to those who hold that systematic set distorts the design.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

AN INVITATION.—Again we earnestly request proofreaders, and all who are interested in such matters, to contribute to the discussion of subjects pertinent to this department. The department is intended for expression of general opinion quite as much as for its editor's opinions, or rather more so. Of course, the editor's answer to questions must give only his opinion, but that will always express the result of careful consideration on his part. Shall we not hear from many more than those who have yet written?

A TYPICAL HASTY CONCLUSION.—In a list of variant spellings, carefully prepared, showing the differences found in four dictionaries, *buxina* is given as Worcester's form of the word given as *buxine* and *buxin* in the other three works. Evidently the maker of the list understood that Worcester preferred the form stated to be his choice, but the dictionary does not warrant such an understanding. The substance was first named with the Latin (or New Latin) word, which afterward assumed the English form, and this fact is stated in effect in all the dictionaries. Worcester places the Latin form first, not as indicating a preference in spelling, but because it belongs there alphabetically, and possibly also because of its historical precedence. Moreover, it appears in italic letters, as a foreign word, and the only spelling that is Worcester's as an English word is *buxine*. Proofreaders should be very cautious in such matters as this, as there are many instances in which the dictionaries do not express absolute choice of spelling, mainly because it frequently happens that there is no absolute choice. Another word in the list mentioned is *taught*, given as Worcester's spelling of what the other lexicographers spell *taut*, meaning tight. Worcester's dictionary has each spelling entered and defined in its place, though with more definition of *taught* than of *taut*, and with a reference from the latter to the former. *Taut* is the form now universally used, even by those who generally follow Worcester closely, and there can be no doubt that it will be the form of the word fully defined in the new Worcester now being made. It is unfortunate that such work as the list criticised is not done more thoughtfully.

PER CENT.—Mr. Arthur Thompson Garrett, Chicago, protests as follows: "I have been a reader of THE INLAND PRINTER for some time, and, being a proofreader, I of course take great interest in that department. In the April number I notice the statement by Mr. Teall in his article on punctuation that many printers use the word per cent without the period, but 'nothing can alter the fact that it is an abbreviation.' This is a point on which I have had a 'scrap' in several shops, and so far I have come out victorious. I do not consider the word an abbreviation, and think the omission of the period proper. The reason is clear. In reading when we come to an abbreviation we always pronounce the full word. Thus when we say 'Gen. Grant was a brave man,' we pronounce the full word General, although it is printed Gen. In the case of per cent we do not do this. The word has been in use so long that it stands out separate from the Latin per centum and has become a new word, a derivation from the original. There is no more reason for using the period after per cent than there is after cent, a word from the same source. I hold that per cent is not an abbreviation,

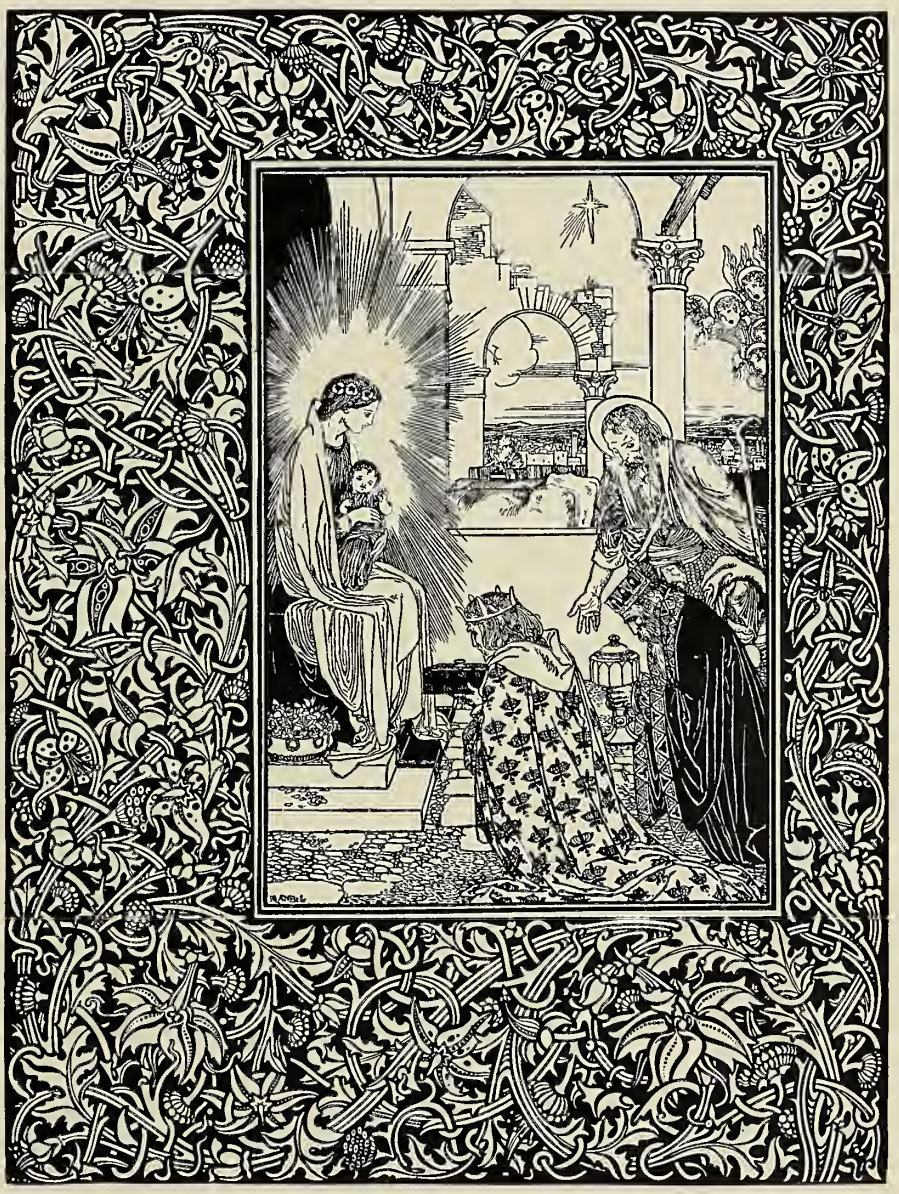


Illustration by Professor Anning Bell, of London; decorative work by B. G. Goodhue, for "Altar Book," published by D. B. Updike.

(See page 188.)

but a derivation, and the period is not only useless, but incorrect." *Answer.*—This is, of course, the argument of all who use the incorrect form, namely, that without a period. If there were no other reason for treating per cent. as an abbreviation than the only one Mr. Garrett and others have probably thought of, the reason offered against it might be clear. As a matter of fact, however, per cent. *is* an abbreviation of per centum, and this "cent." is *not* "a derivation from the original," and not an English word. Many people use the Latin word "per" with English words, but it is not proper, according to language principle, to do so. We should not say per year, but per annum or a year. We could not say "a cent" for per cent., because the expression needs to be distinguished as having the Latin meaning. Distinction is made in speech by using a representative of the Latin phrase, and distinction in written form, by means of a period, is just as necessary. Per cent. does not mean "for each thing called a cent," as the coin, for instance, but "for each hundred," and the word that means a hundred is *centum*, not *cent.* The period is very useful, and its omission is incorrect. These are the facts in the case, although the error is so common. Mr. Garrett cannot "come out victorious" in this matter against those who are most truly reasonable.

Compound Words in the Standard Dictionary.—A few months ago the following sentence was printed in the *Proofsheet*, in an article criticising the Standard Dictionary's compound words: "Had Mr. Teall been content, in this part of the work, to respect long-established usage—which he so often violates—his work would have met with little criticism." One would know better what to say in answer to this if some of the violations were specified, if it really called for an answer. As a matter of fact, though, this paragraph is not intended as an answer to the criticism, which is quoted merely as an introduction to the subject. It brings forward the point of most importance in deciding a plan for the making of a dictionary. Every dictionary poses as a record of the language as it is, and without making an exception of compound words. How is usage to be determined in this matter? This was one of the first questions that confronted the editors of the Standard Dictionary, and so anxious were they to secure the most acceptable and most reasonable answer that they sent circulars to hundreds of scholars, the world over, asking their opinions. One county superintendent of schools wrote, "I do not know anything about it, and I do not believe any one does." Another person wrote, "I *always* use a hyphen *whenever* two words are to be written as one," violating his rule even in its statement, by writing *when* and *ever* as one, without a hyphen. There are many people who think they do know, and almost every one of them has a knowledge that differs somewhat from that of any one else, so that it is truly impossible for one to make a list of all terms of the kind in question without violating what some other one will think is long-established usage. Messrs. Funk & Wagnalls, having received about five hundred letters about compound words, embodying every possible phase of opinion, but mainly giving no real opinion, were impressed favorably by the reading of a book that proved unmistakably that its author had studied the subject more closely than any other writer had, and its writer was engaged to take charge of that department of their work. While it is true that compounds are printed in every conceivable form, it must undoubtedly also be true that in most cases there is a reasonable choice of form. The dictionary, at any rate, must make a choice in every instance, and it was decided that some principle must be applied as far as possible to avoid such absurd inconsistency as that of the Webster's International in giving *countingroom*, *drawing-room* and *dressing room*. Surely no careful printer would have these three in the same work in three different forms. It is simply disgraceful to have them so in a dictionary. They are of exactly the same grammatical nature, and so are all other terms that are made in the same way. Every term of the kind has the same form in the Standard Dictionary that every other one has, and it cannot be proved that truly long-established usage is violated in any one of them. If good literature—not newspapers—could be ransacked and all such terms brought together as found, the hyphened forms would certainly outnumber the others. Thus usage, as far as any one use prevails, would be proved to have been followed, and not violated. Particular words do not suggest themselves readily as being subject to the criticism as to violation of usage. Specific answer could be better made if words had been specified by the critic. Certain classes of names, however, may include some of those intended. For instance, names of fishes, ending with *fish*. Many such names are often printed as two words, while many others are often made one word. The only work the writer has ever seen that has adopted one form for all of them had a large index, in which every one of these names had a hyphen, although it had names of birds in three forms, as *blackbird*, *blue-bird* and *red bird*. Can any reasonable objection be offered against systematizing these names? Such systematizing seems to recommend itself beyond question, and yet it cannot possibly be done without changing some forms that are so familiar to some people as to seem unquestionably established in usage; and the special words liable to such objection would differ greatly with different critics. Nevertheless, systematizing was the only possible method in making the best record, and the Standard gives every two-syllabled *fish*-name as one continuous word, and every longer one (except *cuttlefish* and *silverfish*) with a hyphen. The same or nearly similar reasoning is applied elsewhere, as far as possible without violation of really established good usage (which is never knowingly violated in the work). Thus, the Standard uses the hyphen in nearly all words like *hare's-tail* as the name of a plant, making exceptions in favor of solidifying where the close form is really established, as in *sheepshead* for a fish. The International has these names in three forms, as *goat's bane*, *dog's-bane* and *wolfsbane*, and all three forms are used in literature; but the differences in practice are not the same as those in this dictionary. Even the International Dictionary uses the same form for each one of a series of such names. Each one with *lion's* as its first element is given as two words, and each one with *hare's* has a hyphen. No possible reason can be given against adopting one form all through, with the exception noted above. No real reason has ever been stated in opposition to the forms adopted in the Standard Dictionary, either in specific instances or with reference to the whole work.

IN GOOD COMPANY.

It has been said, I believe, that a man who had the Holy Bible, Bunyan's Pilgrim's Progress and Webster's Unabridged Dictionary, possessed a complete library. I agree with him, if he will add The Inland Printer. I would be lost without the monthly visits of your invaluable journal. The advertising pages of The Inland Printer are far more interesting than the body of many magazines. Of course I want it, and must have it, even if I am compelled to cut off at other points to pay for it.—*William N. Grubb, Proprietor The Old Dominion Steam Stamp Works, Norfolk, Virginia.*

The man who thinks all the time and never acts is a stick. He is too sleepy to succeed. The man who acts all the time and never thinks is a plodder. He does what others tell him, but does nothing that he tells himself. The successful man not only thinks all the time, but backs up his thinking with acting all the time.—*Minneapolis Bulletin.*



Decorative Work by B. G. Goodhue, in the "Altar Book," published by D. B. Updike.
(See page 188.)

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

ELECTRICITY IN PAPER.—B. & R., of Wellsboro, Pennsylvania, say: "We are greatly troubled with frictional electricity in working our newspaper. Of course we know we can cure the trouble by wetting the paper; but that kills it. Can you suggest a remedy?" *Answer.*—The electricity will vanish with warm weather. We have given this matter attention in detail in former issues, which are worth looking up.

WANTS AN INEXPENSIVE METHOD FOR MAKING EMBOSSING DIES.—C. M. K., of Galion, Ohio, wishes to know "if there is any simple, inexpensive, method for making embossing dies—a method which would be practicable in a country office." *Answer.*—There is no especially easy or inexpensive way to do embossing until the practical routine of the process has been acquired. If it were otherwise, then the country would be "flooded" with such work and its novelty lost. The proper way is to study the rules laid down by those who have been over the experimental field, and who have made a success of this branch of the art. After this has been done, and you have acquired skill in doing good embossed work, cheaper and simpler methods may suggest themselves to you. Those who have made embossing a study are not anxious to impart more than the fundamental principles. By reading the advertisements in this journal you can learn the address of those who publicly cater to embossing, and how to do it. "Embossing Made Easy" is a valuable work to begin with.

WANTS AN ARTICLE ON COLOR PROCESS PRINTING.—E. D. E., of Hamilton, Ontario, writes: "In THE INLAND PRINTER I read an article entitled 'Equipment for Process Engraving.' Could you supply us an article on 'Process *Printing*'? as this applies to inks employed; brilliancy in all colors; must each color be *dry* before the others are printed, etc. We will be pleased, and many others, if you will spare space to give us the *modus operandi*." *Answer.*—As soon as Mr. William J. Kelly gets through his instructive article on "Suggestions Regarding Colors," he will doubtless favor our readers with an article on this subject.

DON'T USE RUBBER BANDS ON COPPER HALF-TONES.—Mr. R. H. Pfenning, of Chicago, writes: "I have this day sent you a specimen of *half-tone presswork*. To the stripe in one of the engravings I wish to call your attention. This mark was caused by having a rubber band strung around it while it was stored away for some time by the owner. The constant pressure of the rubber, and the acid from the copper plate, during its storage, has had the result of eating its way into the face of the engraving." This is timely warning to those who have the charge of electros or copper-plate half-tones not to pack these with rubber bands around them to hold on the paper wrapping which is intended to protect the engraving.

HOW LONG SHOULD ROLLERS LAST.—E. H. C., of Emlenton, Pennsylvania, writes: "To settle a dispute about keeping newspaper rollers in proper shape—that is with proper suction—I take this opportunity to ask you for your idea on the matter. Please say how long rollers should last when they are used but three hours during one day of each week." *Answer.*—If a set of composition rollers are made of fresh material—that is composition made from pure stock, and not from old composition, as is sometimes the case—and kept in a suitable receptacle where dust and unnecessary exposure are avoided, they should last from the ringing in of the new year until its demise; *but* the rollers must have proper care, by which is meant that they should be put away with a full coat of news ink, into which a little machine oil has been mixed, and this coat of ink should be wiped off the face of each roller with a dry cotton rag and then sponged off with a little *weak* lye a few minutes before use. If the rollers are made of glue and molasses (old-style)

composition, they should be kept in a close-fitting box containing moistened sawdust or a flat dish partly filled with clean water. If "patent" composition (that is material in which glycerine is one of its ingredients) is used in making the rollers, then the rollers should be kept in a *dry* place, and where considerable dry air can reach them. In either case apply the coat of ink, as suggested when putting them away, and wash off similarly. Do not use *strong* lye nor benzine on such rollers, and they will surprise you by their longevity.

WANTS A BOOK ON PRESSWORK AND STEREOTYPING.—W. P., of Lowell, Massachusetts, writes: "Will you kindly inform me of the title of the best work on newspaper presswork and stereotyping, and where obtainable?" *Answer.*—No book has been published on this compound subject. So far as the writer is informed, the practical methods of stereotypy, as these relate to newspaper work, have not been printorially made known in the way of a manual; but the builders of stereotyping machinery, such as Walter Scott & Co., C. B. Cottrell & Sons Co., the Campbell Press Manufacturing Company, etc., have printed instructions, covering the manipulation and operations of their machines, which contain many good points in the way of practicability. Kelly's Manual, entitled "Presswork," may aid you in presswork. This work can be obtained from The Inland Printer Company, and will well repay perusal.

TO STOP "BLURRING."—E. J. M., of Danville, Virginia, says: "I inclose you a copy of a job printed in copying ink, and which shows two of the long single down rules blurred. Can you tell me how to remedy it? My press was as clean as it could be. I have the same trouble very often." *Answer.*—Our correspondent has sent us a printed sheet 9 by 17 inches, which has a narrow heading running the narrow way, with fifteen brass rule lines running down the sheet to within an inch of the bottom. He has not informed us whether the job was printed on a platen or on a cylinder press. He ought to have done this. If the printing was done on a cylinder machine, the blurring can be prevented by drawing the steel bands a trifle tighter (to the cylinder) in the middle of the sheet than on the ends; or by making a light "cushion" of stiff paper or medium (bent) thick cardboard, cut in narrow strips, and securely paste them on the tympan—one on each side of the rules, about a couple of picas from the face of the rule impression. This will keep the sheet from having too much play between the rules and in this way escape the chance of blurring. If this job was run off on a platen press, the form might have been turned so that the open end would be fed down to the gauge pins, and projections of thin brass rule inserted in the tympan clamps, that would keep the sheet from "dipping" between the rules. To increase the efficiency of the brass rule projections, slices of cork, about a pica in thickness, may be securely pasted on the ends of these. Another way to overcome blurring in this as well as in other cases, is to make a frisket for the form, by pasting a strong sheet of paper on the grippers—extending these as far as practicable—and taking an impression of the form on this frisket; then cut out the printed portions, and leave the balance of the sheet to act as a shield. Sometimes blurring can be avoided if the rules are made ready so as to be a little *lower* than the type, or the head and foot of a form.

THOUGHT SOMETHING WAS WRONG.

We inclose herewith $2 for one year's subscription to THE INLAND PRINTER. Please commence with the March, 1896, number. Our name was dropped from your subscription list about two years ago, and since then we have been worrying along without your paper, but find we cannot get along without it.—*Plowman Publishing Company, Moline, Illinois.*

BRIMMING OVER WITH GOOD THINGS.

Your last issue is brimming over with good things for the printer. I consider THE INLAND PRINTER as essential nowadays as old-style type faces for the artist jobber.—*D. B. Landis, Proprietor Pluck Art Printery, Lancaster, Pennsylvania.*

AMONG THE PRINTER-POETS.

The printer-poets are pluming themselves for poetic flights as spring advances, and taking a few essaying wheels in the higher ether. Here are two specimens; others may follow:

"A FIVE-COLUMN TOWN."

One stormy day in winter,
A weary, hungry printer
Tramped into town clad in clothes
That were all tattered,
His hat was worn and battered,
And his shoes were yawning at their toes.

At a free lunch stand we found him;
A crowd had gathered round him,
And we listened while he told the story of his life.
"Money," said he, "I've none—
Friends—I haven't one;
I am homeless in this dreary world of strife.

I have tramped this land all o'er,
I've been turned from many a door,
And treated as if I were a good-for-nothing scamp.
But I am nothing of the kind,
And before I'm through you'll find
I'm something more than just a common tramp.

'Twas not many years ago,
Away out in Idaho,
I owned a bank and fast horses by the score;
I had friends on every hand,
I was known throughout the land,
And my name in gold was fastened on my door.

But here I am today,
Many miles away
From the scene where my golden ship went down.
I lost my fame and wealth,
My happiness and health,
For I ran a ten-column paper in a five-column town.

ANDERSON, Indiana. J. A. WERTZ.

NO KICKERS THERE.

I hope to gain the realms above
When I lie down and die,
I feel that choirs all clad in white
Will greet my wandering eye.
I know that I'll be free from pain
In that sphere so free from care,
For angels tell me in my sleep
"There are no kickers there."

And when the celestial editor
Tells me my pen to shove
To fill up twenty columns space,
My assignment will be "Love."
And when I've reached my "30"
His hair he will not tear,
Because that don't go, up above,
"There are no kickers there."

And if he keeps me out all night
(In fierce snowstorms or rain)
To scoop that other fellow,
He will not cause me pain
If empty handed I come back,
But instead a smile he'll wear
And double up my salary,
"For there are no kickers there."

And if celestials try to free
The church debt with a fair
And I help with half a column
The dear people to ensnare,
I know that I'll be safe from roasts,
Where all is joy and peace and love;
For, glory to the Lord of hosts,
There are no kickers up above.

PONTIAC, Illinois. J. K. SANDERS.

ON THE SETTING OF ADS.

COMPOSITORS who put advertising matter into type should study the principles of advertising, so far as it is affected by the use of type—and that is a most important part of the power and usefulness of advertising.

A compositor who has the proper idea of the force of type, and some notion of the object of advertising, can not only make himself a very efficient aid to the advertiser, but can build up for himself a reputation that will be valuable to himself.

Advertisers in general know but little about type. They write their copy to bring out certain facts and features regarding their business that they wish the public to take


AT 76TH STREET AND 3D AVENUE.
Overstocked Warerooms
Compel Us to Make a General Reduction in Prices.
Furniture, Carpets, Oilcloths, Bedding, Etc.
EVERYTHING FOR HOUSEKEEPING.
Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators.
LOWEST PRICES. BEST QUALITIES.
LIBERAL CREDIT SYSTEM.
J. BAUMANN & BRO.,
1313-1315 THIRD AVE., BET. 75TH AND 76TH STS.
ELEVATED RAILROAD 76TH ST. STATION. 3D AVE. CABLE CARS.
OPEN SATURDAYS UNTIL 10 P. M.

ORIGINAL ADVERTISEMENT IN DAILY PAPER.

notice of, and its construction generally suggests to the compositor the use of a great many display lines. When this suggestion is carried into type, the general effect is usually a blur upon the readers' sensibilities. Nothing appeals spontaneously to the eye, and the advertisement fails of the chief office of advertising, which is to attract the

At 76th Street and 3d Avenue, overstocked warerooms compel us to make a

General Reduction

in Prices. Furniture, Carpets, Oilcloths, Bedding, etc.—everything for housekeeping. Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators. Lowest prices. Best Qualities.

Liberal Credit

J. BAUMANN & BRO., 1313-1315 3d Ave., Bet. 75th and 76th Sts.
Elevated Railroad, 76th St. Station. 3d Ave. Cable Cars. Open Saturdays until 10 P.M.

THE SAME ADVERTISEMENT RESET.

attention of readers who make no conscious effort to observe the advertising columns.

This is a proposition that brings up a line of difficulties that are often regarded as too great to be successfully coped with. They do in many cases make it impossible to effect anything of benefit to the advertiser, and then may be yielded to. There are advertisers who labor zealously and successfully to render their efforts nugatory and squander the money they expend. For such, there is no relief in the composing room.

But there are many advertisers who depend upon the compositor to give every advertisement its typographic character, and they are willing to submit to reasonable changes and variations.

When the compositor gets this sort of copy he can do a great deal by applying to his work some ideas that tend to illustrate the new spirit that has begun to make itself dominant in the advertising business. Every advertisement has within it an idea that is vital to its usefulness. To discover this idea, and express it in type—or so suggest it that the reader will find its force—is the highest office of the advertisement compositor.

There are many elements that enter into this appreciation of the type language of advertisements, but if it is always kept in mind that the chief office of an advertisement is to lodge a suggestion in the mind of the reader, the way will be often made plain to give an advertisement a character and a value that will make it distinctive, and enable it to fulfill its true mission much more satisfactorily than it could were it to be set in the perfunctory manner its original construction suggests.

By this it is not meant that compositors should change copy, to alter its sense, or ever to alter its wording; but that in laying out the display, particular thought be given to giving it a character that will convey to the newspaper reader an idea, without conscious attention to the advertisement.

To accomplish this it may be necessary to set the matter in plain type inclosed by a border, or to set a large proportion in small body type in order to leave the space for one striking line with a field of white space to intensify its effect.

The appearance of an advertisement in proof is no sure guide for estimating its strength in the printed page, because in the paper the news matter and the other advertising constitute an environment very different from the field of white paper the proof slip furnishes. This is an important element to allow for. Many an advertisement which presents a strong and original appearance in proof flattens and becomes featureless in the type page, simply because the environment was not considered when it was planned.

To illustrate and enforce this idea, we will take an advertisement, almost at random, from a daily paper, and reset it according to the principle here laid down. This advertisement has been labored over by some compositor, and an attempt made to emphasize each idea in the copy. The result is extremely unsatisfactory. It is difficult to read, and its appearance to the eye at the first glance is repellant. It should attract, and it might have been set to attract with less expenditure of time and less study. We present the same advertisement greatly simplified, and we think greatly strengthened. It is certainly much easier to set this way than in the original form, a much handsomer feature of a newspaper page, and much more likely to catch the eye of the rapid reader.—*Newspaperdom.*

COL. A. K. McCLURE'S FIRST NEWSPAPER.

In 1846 Col. A. K. McClure established his first newspaper. It was a Whig organ and was called the *Juniata Sentinel*, published at Mifflintown, this state, says the Perry county (Pa.) *Freeman*. The venture was successful under McClure's management and the paper was influential in Whig circles in Pennsylvania. The following letter will give an idea of the magnitude of the great journalist's initial step in his newspaper career:

MIFFLINTOWN, November 14, 1846.

John A. Baker, Esq., Bloomfield, Perry county, Pennsylvania:

DEAR SIR,—I sent to Philadelphia for my material, and it is now on the way here. J. Mattus purchased it. He got long primer type at 25 and brevier at 32 cents. It had never been used for printing, but had been used for stereotyping. He found difficulty in finding a press second-hand and for sale and the great probability is that a new one is on the way. This I did not like, but it seems to be unavoidable. The material complete, cases included, will cost $500. I suppose, however, that it will print a very respectable paper. Mr. Pollock sent on his proposal to furnish paper at $2.75 per ream. I sent on for three bundles, and if he deals right and sends me as good paper as the article you showed me I will continue, of course, to patronize him. My list now lies before me and contains four hundred and eight good names, and what is to come in yet will increase it perhaps a little over one hundred. I think the business will pay, at least after once fairly started. Let me hear from you. Truly, A. K. McCLURE.

ISAAC MORGAN.

BY DEN.

THE two portraits given in this number, one of Sarony, the distinguished New York artist, and the other of "Amber," the well-known authoress, are from the pen of Isaac Morgan, a young man of immense promise, the groundwork of whose art education was laid at the St. Louis School of Fine Arts, and whose experience in work for reproduction has been limited to what he has done in pen and ink for the St. Louis *Republic* during the last two years. He takes to different vehicles most readily, however, and as is evidenced by these two examples, has mastered the stiff and unyielding pen. He is now trying to solve the problem of distemper for half-tone reproduction, and has chosen the picturesque Chicago river on the opening of navigation for his subject. Judging from some of the sketches taken from the wharves he will soon be as much at home with the brush as with the pen. Morgan was born in Grand Tower, Illinois, in 1871, and spent six of his twenty-five years at the art school. His work shows that he has been a most diligent student. We hope to show in subsequent issues of THE INLAND PRINTER more of his work in different lines, as portraiture is not the only branch in which he shines.



PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

POWDERED RESIN AND DRAGON'S BLOOD.—"R. A. B.," Chicago, Illinois: I would not advise you to use a mixture of powdered resin and dragon's blood as an acid resist to dust on the ink in zinc etching, for the reason the two powders melt at different temperatures. Better use them separately, the resin powder before the first etching to protect the top of the lines, and the dragon's blood powder between etchings to protect the sides of the lines.

TO PREVENT OXIDATION OF ZINC CUTS.—"Publisher," Atlanta, Georgia: The corrosion that you complain of in your zinc cuts is not due to any fault of the metal itself or to the photo-engraver. It likely comes from the strong alkali used in cleaning your form being allowed to dry on the cuts. Zinc is a metal very liable to corrosion, and valuable cuts should be cleaned with benzine after printing from, then heated, and while warm rubbed with mutton tallow, or wax by preference, before putting away.

ORTHOCHROMATIC PLATES IN THREE-COLOR WORK.—James P. Thompson, of Rochester, New York, writes to know "if orthochromatic plates are the proper ones for use in three-color work?" *Answer.*—There is a general misunderstanding as to the meaning of "orthochromatic" or "isochromatic" as applied to certain brands of dry plates. These plates are made to reproduce the color values of an object correctly. For instance, bright yellows have previously photographed as if they were dark, while dark blues photographed light; with these plates the light intensity of the various colors is more correctly rendered. These plates are of service in making the blue and red printing plates in photo-chromatic work, but they are not available without proper color screens or filters.

GREASE SPOTS IN DRYING DEVELOPED ZINC PLATES.—"Operator," Denver, Colorado: This is a frequent source of trouble that can be easily avoided when understood. These grease spots come from allowing drops of water to dry on the plate when heating it for that purpose. The best way to dry the face of the zinc plate at all times is by absorbing the moisture from the plate with a damp piece of chamois skin. This should be done while the plate is cool and with slight pressure so as not to smudge the ink. The chamois skin should be washed occasionally in water and washing soda to keep it soft and clean.

CATALOGUES OF SILK THREADS, BRAIDS, ETC.—Silk Company, Florence, Massachusetts: The best kind of illustrations to use, in order to display to advantage your goods, in a catalogue with a large edition, would be half-tone with woodcut finish. In some cases the half-tones can be made from the goods direct, but it is usually better to make enlarged photographs of such goods. These are touched up in pen-and-ink and water color by a skillful artist, and then reduced in half-tone to the proper size. The best firms to do the work can be found by studying the examples of half-tone work given in this journal, all of whom will be glad to quote you prices. As to the wearing quality of half-tone plates, they will outwear electrotypes, particularly if they are made in alloy instead of pure copper.

SENSITIVE PLATES FOR THREE-COLOR WORK.—"Operator," New York: Photographic plates, ready sensitized for three-color process work, are not as yet a regular article of commerce as they are in France. This is due to difficulty of making a dry plate sensitive to the red rays that will keep for any length of time. The usual practice in three-color work is to use an ordinary dry plate for the negative from which the yellow printing block is made—an orthochromatic or isochromatic plate for the negative resulting in the red printing block. But for the negative from which the blue printing block is produced a very sensitive dry plate is bathed in a solution of

C. P. cyanine	5 grains
95 per cent alcohol	10 ounces

for a half minute, then in distilled water for a minute, and dried in absolute darkness. These plates must be used, of course, with the proper color filters or screens.

THE LATE COLONEL COCKERILL.—The death of Col. John A. Cockerill in Cairo removes one to whom should be primarily given the credit for starting the present extended use of illustrations in the newspapers. Colonel Cockerill was managing editor of the New York *World* when Mr. Joseph Pulitzer was endeavoring to make it one of the great journals of the metropolis. The colonel suggested illustrations as an attractive feature. Mr. Pulitzer considered them of no value. The colonel persisted in asking that they be given at least a trial, and engaged a young Russian artist—Gribay édoff—to make caricatures of Wall street magnates. These appeared as single-column cuts on Sunday, February 3, 1884, on the front page, and received so much attention that Mr. Pulitzer saw the value of cuts as circulation winners. Then began the success of the *World* as a newspaper, and cuts soon became a necessity with all papers striving to win popularity.

THE BITUMEN PRINTING PROCESS.—George A. Campbell, Toronto, Canada, wants a good formula for bitumen or asphalt solution as a sensitizer for zinc or copper plates. He also wants to know if this method is used as commonly



Copyright, 1896, by W. W. Denslow.

MARTHA EVERTS HOLDEN ("AMBER").

DRAWN BY ISAAC MORGAN.

in "the States" as it is in France. *Answer.*—The bitumen is not held in much favor in this country because it is too tantalizingly slow. Theoretically it is the most perfect of all the photo-engraving processes. A good way to prepare the sensitive bitumen is to first make a paste of it in the least possible quantity of bisulphide of carbon and then dissolve it in the benzole. The proportions should be as follows:

Sensitive bitumen..... 1 ounce
Best benzole..... 20 ounces

The printing under a clear negative requires a half hour in



NAPOLEON SARONY.
From pen drawing by Isaac Morgan, Chicago.

sunlight and sometimes a half day in dull light. The development is accomplished with spirits of turpentine, after which the plate is washed under running water, when the plate is ready for etching and powdering with resin as usual.

TO COPPERPLATE ZINC.—"Etcher," New Orleans, has seen some plates that looked exactly like electrotypes, but was told they were zinc plates "washed with copper," and that printers claimed they gave better impressions than zinc plates that were not copper-faced. He wants to know if there is any virtue in the copper coating and how it is put on. *Answer.*—When the writer began to introduce zinc etchings in New York, in 1881, the printers would not receive them unless they were copper-faced. This is readily done. Make

Saturated solution sulphate copper.
Saturated solution cyanide potassium.

Pour the latter into the former until the precipitate that forms is redissolved. Then add to

8 ounces above clear solution
1 ounce aqua ammonia.

Caution.—In pouring the cyanide solution into the solution of copper, stand to windward of the mixture, as the fumes that result are fatal. Clean the zinc plate thoroughly with potash, and place in this cyanide of copper solution, when it will be found to take on almost instantly a perfect coating of pure copper.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

BOOKS ON ELECTROTYPING.—J. E. H., of Ohio, says: "I write to find out if you can tell me where I can purchase some published work on Electrotyping. I think there is a work called Fuller's 'Practical Electrotyper.'" *Answer.*—I have not heard of the work named, although I have made inquiry at stores where scientific books are sold. If there is such a work, the publisher might do well to advertise the fact in this journal, which is read by the majority of persons interested in such books. There are quite a number of works on the subject, among which may be mentioned Watts' "Electrotyping," and "The Practical Electrotyper," by Brunor. The latter is, I believe, the latest work issued. The price is $10. May be ordered through THE INLAND PRINTER.

Paper and Press, in commenting on an article from the *Capital*, Des Moines, Iowa, which states: "Printers are the hardest bidders ever seen in any mechanical field of work," says: "That is true, and the severity of their bidding not infrequently leads beyond the safety line. Would not a definite knowledge of what it costs to do work influence less severe cutting in estimates?" For printers I would substitute the electrotypers, and submit the statement to them for their earnest and careful consideration. Probably there is not one but can remember instances of his competitor having estimated below cost on work. Never mind the transgressions of your neighbor, but just consider whether you are guilty of doing that which you severely condemn in the actions of others.

STEREOTYPING.—The following extract from a letter received from Garden City, Kansas, is in part similar to many others which come to hand: "We mail you this day a copy of the *Herald* containing some stereotypes which were cast by means of a Hughes outfit which we found lying about the office. What we desire to call your attention to in this matter is, that until we read the articles on stereotyping in THE INLAND PRINTER we did not know how to make a paste or beat a mold, never having seen the process done. While they are not perfection they answer the purpose, and we think they work very well — so much for your journal again — may you go on doing good work and prosper as you deserve." This is pleasant reading and strong testimony in favor of the practical character of the articles published in this journal. Please accept our hearty thanks for your good wishes and for mentioning the fact that you have been so greatly benefited by the efforts put forth in this publication. It is a gratification to us to know that someone is being helped, and an encouragement to greater efforts. It is hoped that the Garden City *Herald* is prospering and the owners accumulating wealth. The copy of the *Herald* mentioned contains nearly five columns of stereotyped advertisements. They show up equally as well as do those printed from type, and much better than others, plates for which were sent from some advertising agency.



A FUTURE PRESSBUILDER.

RECENT TYPE DESIGNS.

We showed last month a specimen page of a new face adapted from the German and called Gracilis, cast by the Pacific States Typefoundry, of San Francisco, a line of the

COMPANION SERIES to Latin Antique

GRACILIS.

18-point size being shown herewith. It is cast on the standard line from 8-point to 48-point, and makes a good companion face to Latin Antique and Latin Condensed.

We present a line of 54-point DeVinne Italic Outline made by the American Type Founders' Company. This series consists of eleven sizes, from 12 to 72 point. We also show a line of Chelsea Circular, which is made in 6, 8, 10, 12

America

DEVINNE ITALIC OUTLINE.

Future Terrace

DEVINNE EXTENDED.

American Type Founders' Company, HAS EIGHTEEN BRANCHES

7-POINT DEVINNE.

Chelsea Circular Series 34

CHELSEA CIRCULAR.

and 18 point sizes. They have recently added to the DeVinne series a 7-point size, a sample line of which is here shown. The DeVinne Extended is also among the recent new letters, there being fifteen sizes in preparation, running from 6 to 72 point, and including a 7-point size. Among their new borders we mention the Caxton, a page of which is shown elsewhere.

Barnhart Brothers & Spindler have brought out the XIV. Century series, made in upper and lower cases, in seven sizes, from 8 to 48 point. We show a line of it which gives

Superior Copper-Mixed Type

XIV. CENTURY.

Monthly and Weekly Gazette

OPAQUE SERIES.

but a faint idea of what the letter is. It must be seen in massed effects to show off to best advantage. A page will be shown in our June number. Another of their new letters is the Opaque series, a heavy condensed letter in upper and lower case, from 8 to 48 point—nine sizes. Their Recherché border is new and admits of many artistic arrangements. There are twenty-six distinct characters in the set, several pieces of each being included in each font.

THE ADVANTAGES OF BEING A BLACKSMITH.

Among the seven trades which a student in mechanical engineering must learn at Cornell is that of the blacksmith. Occasionally there is a protest, but it is never heeded. One dude ten years ago was unusually averse to soiling his hands. But he had to work at the forge just the same. Last fall he went to Professor Morris and thanked him for being compelled to learn blacksmithing. "Why?" asked the professor. "Why, you see," replied the former dude, "I am now superintendent of a mine away back in Colorado. Last summer our main shaft broke, and there was no one in the mine but myself could weld it. I didn't like the job, but I took off my coat and welded that shaft. It wasn't a pretty job, but she's running now. If I couldn't have done it, I'd have had to pack that shaft on mule back and send it 300 miles over the mountains to be fixed, and the mine would have shut down till it got back. My ability to mend that shaft raised me in the eyes of every man in the mine, and the boss raised my salary."—*Scientific American.*

HOW TO MAKE PHOTOGRAPHIC TRANSFERS ON GLASS—SO-CALLED JAPANESE OIL PAINTINGS.

The *Keystone* says that photographs on albumen paper are really pictures on an albumen film, said film being backed up by white paper. Now, if we can furnish other support for this albumen film, we can preserve the light and shade of the photograph and back up the film with colors. Various processes by which this result can be accomplished have been devised, the base of them all being to provide some resinous varnish to which the albumen film bearing the photograph can be transferred. It is important in the process that the resinous varnish should present what is termed a "tacky" surface—that is, a surface on the "sticky fly-paper" order. English coach-body varnish has this property in an eminent degree, but being of an amber tint injures the appearance of the colors applied to the transferred picture. Artists' mastic varnish is probably the most desirable medium for transfers of this kind, if it can be procured of good quality. The transfer is effected by coating the glass on which the picture is to appear with such varnish, and let it dry to the tacky state, when the photograph is wet with warm water and placed between two sheets of blotting paper to absorb the excess of moisture. It is to be understood that there is no card or other support except the thin paper of an ordinary albumen print. This print is laid face down on the sticky surface and rubbed down, taking care no air bubbles exist between the photograph print and the varnished surface. The instrument generally employed to press down the paper is what photographers term a "squeegee," made of a flat piece of wood in which a strip of vulcanized (but not hard) rubber is set. The rubber window washer is the same in principle. This instrument presses the albumen film down firmly into the sticky varnish, which is next allowed to dry. After which the paper backing of the albumen film is wet with tepid water, and by a careful rubbing removed. The ultimate success of the operation depends almost entirely on this rubbing to remove the paper. The ends of the fingers are the best instrument for removing the paper. An experienced person, with a delicate touch, will remove the paper entirely, leaving the photograph on the albumen film as a transparency on the glass. Some persons practicing this process leave a considerable coating of paper on the glass, rendering the paper translucent by rubbing with castor oil. The best effects are obtained by removing the paper somewhat in accordance with the result desired as regards the brilliancy of the color. Oil colors are usually employed, applying them on the back. Water colors can also be employed if glycerine is used instead of castor oil for rendering the paper transparent. Water colors can also be used on the castor oil surface, if a little ox gall is mixed with the colors.

We take great pleasure in commending The Inland Printer as incontestably the best production of the kind. Its interest with us is such that when it comes with the other mail, it is generally examined, at least hurriedly, before the letters are opened.—*The Osborne Company, Red Oak, Iowa.*

Royal Script

30 Point Royal Script No 1.
4A 10a. $5.00

The Committee on Public Schools
will hold their regular meetings on
the second Tuesday in each month
Important Business

12 Point Royal Script
5A 16a. $3.00

Committee:
William E. Russell, Chairman.
Nathan Mattheus,
Joseph M. Bardley,
Charles A. Taylor,
Robert N. Coveney,
Horatio M. Reed,
Phineas Thompson.

30 Point Royal Script No. 2
4A 12a. $5.00

The poetical temperament of Columbus is
discernible throughout his writings, and in
all of his actions. It often betrayed him into
Visionary Speculations in 1492

24 Point Royal Script No. 1
4A 10a. $4.50

10 Point Royal Script
10A 32a. $4.50

Madame Fenaud requests the attendance
of the Ladies of Derby and vicinity at her
Millinery Parlors, on the 26th of April
Grand Spring Opening

Madame Fenaud,
Fashionable Millinery Parlors,
467 North Quincy Street,
Derby, Conn.

24 Point Royal Script No. 2
4A 12a. $4.50

Eleventh Financial Statement of
the Citizens National Bank

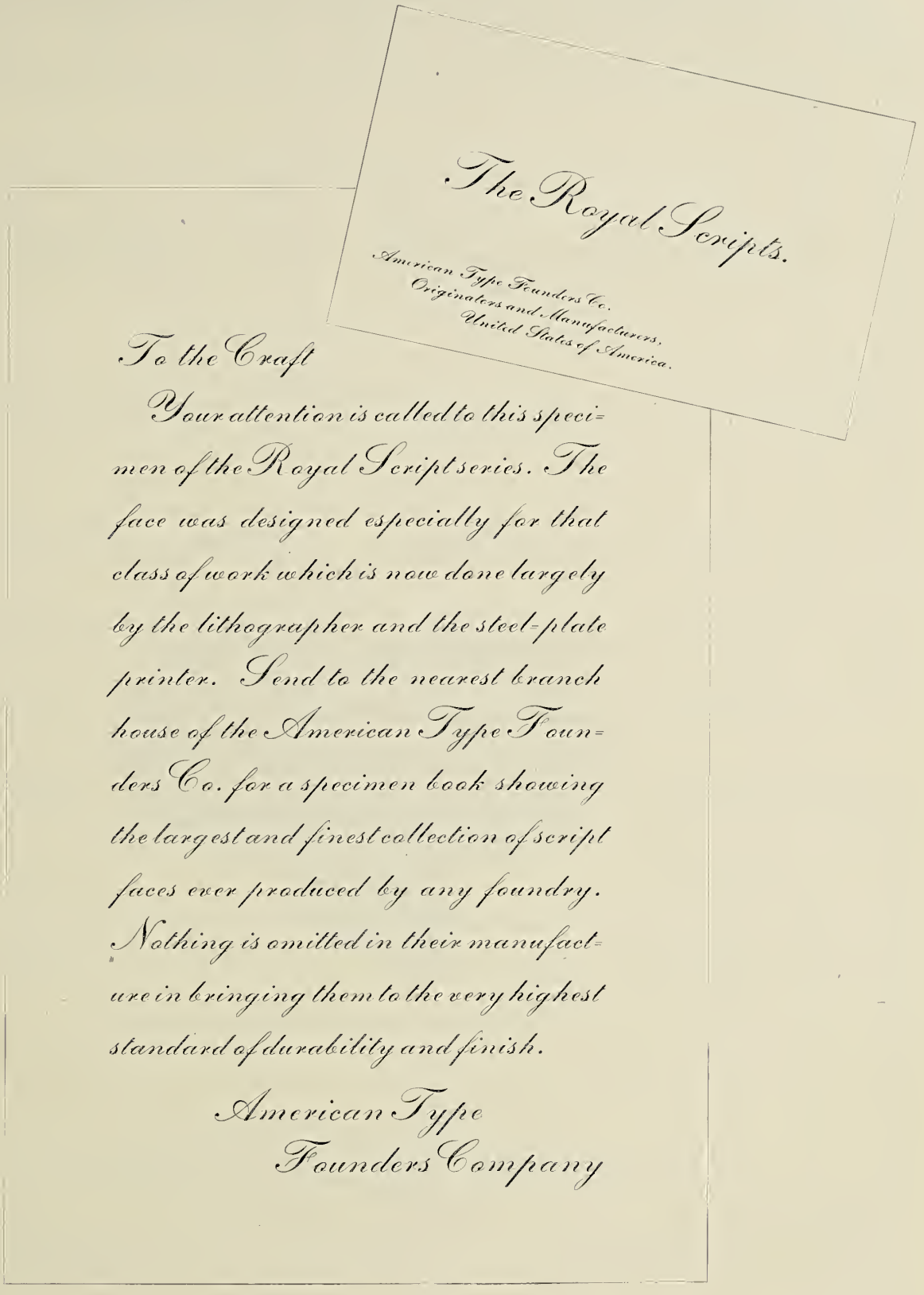
Miss Lucy Clements
desires your presence next Monday

18 Point Royal Script
4A 12a. $3.50

Three Months from this Date, Pay to
the Bearer, One Hundred and
Ninety-seven Dollars

Handsomest Fashion of Designs
are Engraved in Imitation of Writing

Spaces and Quads are included with each font of the Royal Script


The Royal Scripts.
American Type Founders Co.
Originators and Manufacturers.
United States of America.
To the Craft
Your attention is called to this specimen of the Royal Script series. The face was designed especially for that class of work which is now done largely by the lithographer and the steel-plate printer. Send to the nearest branch house of the American Type Founders Co. for a specimen book showing the largest and finest collection of script faces ever produced by any foundry. Nothing is omitted in their manufacture in bringing them to the very highest standard of durability and finish.
American Type
Founders Company

18 Point, 240. 30 inches, $1.50

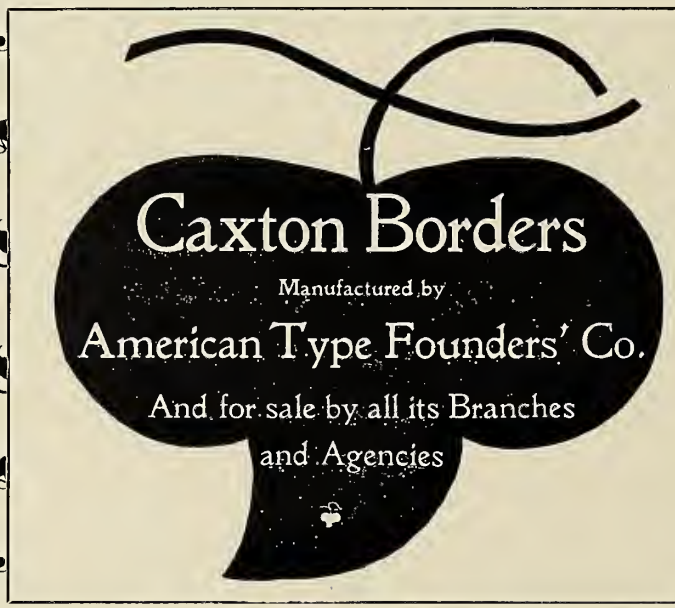
12 Point, 239. 36 inches, $1.50

10 Point, 238. 40 inches, $1.50

6 Point, 237. 54 inches, $1.50

6 Point, 236. 54 inches, $1.50

This specimen of the Caxton Borders illustrates the use of TWO STYLES OF CORNERS as put up with each font except the 6 Point No. 236



SELLING BRANCHES AND AGENCIES

Boston, New York, Philadelphia, Baltimore, Buffalo, Pittsburgh, Cleveland, Cincinnati, Chicago, St. Louis, Milwaukee, Minneapolis, Kansas City, Omaha, Denver, Portland, Ore., San Francisco, 23 E. Mitchell St., Atlanta, Ga.; Dallas, Texas; 44 Bay St., Toronto, Can.; 785 Craig St., Montreal, Can.; 54 Farringdon Road, London, Eng.; Melbourne and Sydney, Aus.; Madras, India.

6 Point, 236. 54 inches, $1.50

6 Point, 237. 54 inches, $1.50

10 Point, 238. 40 inches, $1.50

12 Point, 239. 36 inches, $1.50

18 Point, 240. 30 inches, $1.50

INLAND SERIES

Patented Oct. 29, 1895

4a 3A, $13.50 — 60-Point Inland — L. C. $5.30; C. $8.20

Black Shade

4a 3A, $8.50 — 48-Point Inland — L. C. $3.20; C. $5.30

Ornate Product 15

5a 3A, $5.50 — 36-Point Inland — L. C. $2.25; C. $3.25

ARTISTIC
Excellence 4

7a 4A, $4.30 — 30-Point Inland — L. C. $2.10; C. $2.20

PERFECTED
Type Casting 12

8a 4A, $3.50 — 24-Point Inland — L. C. $1.75; C. $1.75

SOLID DESIGNS
Invent Fashions 18

10a 6A, $3.20 — 18-Point Inland — L. C. $1.60; C. $1.60

SPLENDID RESULTS
Artistic Composition 76

15a 8A, $3.00 — 14-Point Inland — L. C. $1.50; C. $1.50

IMPROVEMENTS ADDED
Progressive Letter Foundry 35

20a 10A, $2.80 — 12-Point Inland — L. C. $1.45; C. $1.35

SYSTEMATIC FIGURE WIDTHS
We Cast All to Multiples of Spaces $14

20a 12A, $2.50 — 10-Point Inland — L. C. $1.25; C. $1.25

NEW SPECIMEN BOLD AND HEAVY
Embellishment Applied with Success £90

28a 16A, $2.25 — 8-Point Inland — L. C. $1.10; C. $1.15

MONEY-MAKERS HELPED WITH OUR MATERIAL
Standard Line Type Cast on Unit Sets Very Necessary 30

All sizes are cast on Standard Line. 6-Point in preparation.



The Inland Type Foundry's Standard Line faces are kept in stock and for sale by the STANDARD TYPE FOUNDRY, Chicago; CRESCENT TYPE FOUNDRY, Chicago; FREEMAN, WOODLEY & CO., Boston; GOLDING & CO., Boston, Philadelphia and Chicago; and DOMINION PRINTERS' SUPPLY CO., Toronto, Canada.

Manufactured at 217-219 Olive St., Saint Louis, Mo., by the

INLAND TYPE FOUNDRY

SOME NOTES ON PUBLICITY.

BY F. PENN.

THE *Guest* is the happily chosen title of a new monthly published at Union City, Indiana, in the interest of the order of Rathbone Sisters, of that state. M. Josie Nelson is editor and D. F. Harrison is publisher.

H. M. FECHHEIMER announces that he has assumed control of the bureau of advertising established by Mr. E. C. Sullivan in 1885. Mr. Fechheimer's office is in the Detroit



Copyright, 1896, by Strobridge Litho. Co.

Poster Design by H. L. Bridwell.
Figure by Frank E. Butler.

Free Press building, Detroit, Michigan. He is an experienced student of advertising and has results to show to satisfy clients.

W. F. SMITH, an advertisement compositor on the *Dry Goods Economist*, of New York, sends me some specimens of his work for that journal which are, in my estimation, deserving of great commendation for their originality, force and artistic balance. A good deal of rulework is shown in the specimens. I hope to reproduce some of Mr. Smith's work at an early date.

WHEN I see the imprint of "Redfield Bros., 411-415 Pearl street, N. Y.," I expect to behold a pretty nice specimen of printing, and I seldom am disappointed. The *Poster*, a monthly publication whose field is indicated by its name, is a good sample of their work, one which gives them opportunity to show the nice distinction in the selection of printing ink in which they seem to excel.

FROM Mr. Will C. Turner, of the Trow Company, 201-213 East Twelfth street, New York, I have received an advertising brochure that can be safely said to be a model of its class. The cover is of rough red paper with a bark-like finish, in the upper left corner of which is embossed in gold leaf the design of a binder-portfolio with the lettering, "Catalogues, booklets, circulars." The back cover has a neatly lettered imprint of the firm, embossed also in gold leaf. The decorative part of the book in the interior is of tasteful design and printed in a dark sage green, the text being in a brownish red matching the color of the cover very closely. The brochure is one which is commendable to the Trow Company in every way, and will undoubtedly prove a strong trade-winner for them.

FRALEY'S Eagle Printing House, 116 and 118 East Water street, Elmira, New York, are giving the cigar scheme of advertising, outlined in the March issue of THE INLAND PRINTER, a trial. They seem to have persuaded the cigar man to bear part of the expense, for the circular wrapped around the cigar sent me bears his advertisement also. This may be a somewhat expensive form of publicity, but it seems to me it cannot fail to be effective.

"APPEARANCES rather than cost should be the first consideration when ordering printing," says the firm of Shaner & Knauer, printers, Atlantic City, New Jersey, in a carefully gotten up little booklet which they send me; "but to do good work does not necessarily make it expensive. Just a little difference in the arrangement of the type, a little more care in the presswork, or the selection of a different color of ink, may be all that is necessary to transform a botchy job into a neat one."

A BOOKLET received from Mr. William B. Jones, advertising specialist, Albany, New York, contains some good arguments for the advertisement writer. Mr. Jones says: "Advertising is no longer a matter of big type, it is an art — the art of putting things. It cannot be acquired in a week, or even in a year; to a certain extent, at least, it is a gift. It is no discredit to a business man that he cannot write his advertisements as well as an expert, any more than it is that he cannot argue his case in court as well as a lawyer."

H. L. BRIDWELL, 105 West Canal street, Cincinnati, Ohio, sends me a monthly calendar for the Strobridge Lithographing Company, the central design of which is "Old Glory," beneath which is inscribed, "Take off your hat." While I believe "Old Glory" would redeem any picture, Mr. Bridwell's surrounding design is a little too ornate. I imagine if the flag only in all its jaunty coloring had been printed with the inscription underneath, it would have awakened a responsive chord at this time, and made a very telling advertisment.

MR. G. M. MYERS, proprietor of the Lever Publishing House, Belle Plaine, Iowa, sends some specimens of his work that, considering the conditions (as he gives them) under which they were produced, are worthy of commendation. "The leaflet was did this winter," he says, "and it was so cold I could not get extra work on the cut. You know what a country office is in cold weather." Mr. Myers has acquired his knowledge of the art of printing without an instructor, and in view of the short space of time he gives he has done well.

W. H. WRIGHT, JR., Buffalo, New York, known to fame as the "Electric Printer," sends "The Lawyers' Address Book and Court Calendar," which he gets out annually to advertise the law printing branch of his business. He cites instances in which the misplacing of a comma has cost thousands of dollars, and he would have the lawyers of Buffalo believe that if there is any one thing in which he is particularly strong it is the correct use of the comma. It is a handy little book and I have no doubt serves well the purpose for which it is intended.

THE fad for collecting posters is responsible perhaps for the introduction of that attractive novelty, the poster calendar. I have received from the Chicago Photo-Engraving Company a number of poster calendars, prepared by Denslow, which show that artist's alert perception and strength of designing power in a very favorable way. The coloring

of the designs is strong and harmonious, and a subtle humor characteristic of Denslow's work is carried through the series before me. I think the Chicago Photo-Engraving Company have shown commendable reserve in the subordination of the advertising announcement to the design.

A VERY artistic specimen of advertising comes to me from the Libbie Show Print, Boston, Massachusetts. The first page is a reproduction of the Cadet Theatricals poster by Hallowell, in black and white, the background being a green-gray tint. The circular says, "The money invested in an artistic poster, executed in a sane manner by a competent artist and engraver, yields an amount of advertising obtained by no other method." In the opinion of many, a sane manner in poster-making is a mistake, but the Libbie Show Print ought to know.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

SOME neat samples of business cards in two colors from the press of the Macon (Ga.) *Evening News*, both composition and presswork being good.

A NEATLY DESIGNED and printed blotter from the office of Chase Brothers, Haverhill, Massachusetts. Composition is well displayed and presswork good.

HENDERSON & MONG, Chambersburg, Pennsylvania, submit a package of letter-heads, etc., the composition of which, though plain, is neat and tasteful, and presswork good.

A NEATLY PRINTED four-page announcement in three colors has reached us from the press of Grant & Griffin, Maquoketa, Iowa. Composition and presswork of good quality.

FROM the Keystone Press, Wellston, Ohio, we have received a package of commercial work of general good quality, the composition being artistic and the presswork of a high quality.



Copyright, 1896, by Strobridge Litho. Co.

Three-sheet Poster design by H. L. Bridwell.
Figure by Frank E. Butler.

IN our last issue we noticed some good samples of printing which we erroneously credited to the Newburgh (N. Y.) *Daily Press*. We should have said the Newburgh *Daily News*.

HUNTLEY S. TURNER, Ayer, Massachusetts, is a printer who keeps pace with the times in type faces, and knows how to use them. The samples submitted by him are good in every respect.

FROM F. W. Richardson, of the Times-Index Company, San Bernardino, California, we have received some neat letter-heads printed in three colors, the design and execution of which are attractive and in good taste. The *Tyro*, a high school paper, printed in the same office, is a neatly gotten up octavo, the presswork on which is very good.

A. J. LADD, Central Village, Connecticut, submits a number of posters of various sizes, and a few samples of general work, all going to show that he is capable of turning out work of acceptable merit.

THE Foote & Davies Company, 16 East Mitchell street, Atlanta, Georgia, are sending out some fine samples of printing in the shape of booklets, cards, etc., the composition and presswork on which are admirable.

OTIS A. SARGENT, with Allen & Lamborn, Tacoma, Washington, submits a calendar, the principal design on which is an artist's palette with daubs of color thereon. The effect is striking and design well executed.

JOHN T. PALMER, 406 Race street, Philadelphia, Pennsylvania, is, *par excellence*, the artistic blotter printer of the United States. The design on his April blotter is very ornate, the colors admirably balanced and exquisitely harmonized.

HENRY SCHOB, pressman with John C. Rankin & Co., New York, submits a printed sheet containing some very fine half-tone illustrations, the work on which is very creditable, lights and shadows being treated in an artistic manner.

THE Ledger Publishing Company, Longmont, Colorado, are well up in front with some artistic samples of general printing. The composition shows neatness of display and careful finish, and the presswork is good and color register accurate.

H. H. KNERR, Allentown, Pennsylvania, has forwarded some excellent samples of printing in two or more colors. We have previously had occasion to favorably notice his work, and the present samples are improvements on those heretofore submitted.

SOME samples of cards, programmes, etc., by Will H. Bradley, with O. G. Boorn, Adams, Massachusetts, show that he is a very artistic printer. All the samples are neatly displayed, clean and attractive. Presswork, as well as composition, is of a high grade.

A FEW cover pages, set in Jenson Old Style and Bradley series of type and printed in two colors, sent by William M. Uhler, with the Farrington Company, Frankfort street, New York, are excellent specimens of typographical display, evenly balanced and neatly finished.

BICYCLES enter largely into the life of the general public at the present time, and bicycle catalogues and booklets are being scattered broadcast. A booklet prepared by Charles J. Zingg, Farmington, Maine, is a model of its kind, and is excellently well printed, being a product of the steam printing house of Knowlton, McLeary & Co., of Farmington, Maine.

LORING COES & CO., manufacturers of machine knives, of Worcester, Massachusetts, have issued a booklet of eight pages and cover, of odd shape, the front cover printed in silver and representing a knife blade. The printing of the inside pages is in Jenson Old Style and Tudor Black, in black and red inks, on rough handmade paper. The work is very well done.

THE Whiting Paper Company, Holyoke, Massachusetts, have issued a unique brochure with the title, "A Bookkeeper's Eyes," setting forth the excellent qualities of their linen ledger papers. The book is 3 by 8 inches, twelve pages and cover, the cover designs and frontispiece being by Bradley. It is neatly printed and contains some excellent advice for bookkeepers.

W. G. SAINSBURY, Shelby, Michigan, is an adept in rulework, and must have spent considerable time in making the border shown in the sample submitted; but the result is not so artistic as the apparent expenditure of time would warrant. A more effective design could have been produced in less time and at less expense by the use of one or more of the many art borders now made by the typefounders.

JAMES D. GORDON, printing instructor of Straight University, New Orleans, Louisiana, forwards a catalogue of fifty-six pages and cover, 6 by 9, the composition of which was done by the students and the presswork done on a 13 by 19 Gordon press. Considering the limited facilities of the office the work presents a good appearance. The half-tone illustrations are fairly well printed, but the sky portions should have been lightened by cutting out.

GEORGE W. BASSETT, Hammonton, New Jersey, sends a letter-head for criticism, the composition of which might be greatly improved. The floral ornament is the most prominent feature, when it could easily have been dispensed with. The name, "Bassett Brothers" and the words "Printers and Publishers" should be much more prominent and occupy a more central position. The general design of the letter-head is weak and ineffective, and needs entirely remodeling.

A VERY fine piece of printing is the catalogue of Julius Andrae & Sons Company, of Milwaukee, Wisconsin. It contains thirty-two pages, inclosed in a cover of antique stock, the cover design printed in dark green and gold. The body of the catalogue is set in Jenson old style, printed in brown ink, each page embellished with half-tone vignette printed in emerald green, surrounded with scrollwork printed in orange. The effect is pleasing and attractive. Good enameled stock is used, and the work is a credit to the printers, the Meyer-Rotier Printing Company, 505 East Water street, Milwaukee, Wisconsin.

THE souvenir programme of the banquet and dance of the Allied Printing Trades Club of Boston, is something unique. It consists of eight disks, seven inches in diameter, of heavy enameled stock, with two disks of heavy Bristol board with beveled gilt edges forming a cover. A border depicting the various appliances used in the printing trade embellishes each page of

the programme, and is printed in orange. The composition is neat and artistic, the advertisements being first-class specimens of typography. The disks are punched and tied with pink silk cord and finished off with a pink silk bow. A brass wire holder accompanies the souvenir in which it may rest upon a table or desk. The work was done by the printing department of the Massachusetts Benefit Life Association, and is deserving of much praise.

We acknowledge receipt of copy of catalogue of the Perfected Prouty Press, manufactured by George W. Prouty Company, of Boston. It is designed, engraved and printed by Griffith, Axtell & Cady Company, Holyoke, Massachusetts, the cover being printed and embossed on No. 4 Prouty press. The frontispiece is a specimen of half-tone color work by C. J. Peters & Son. Taken all in all the catalogue is a fairly creditable production, but we have seen a great deal better work turned out from the Holyoke establishment.

J. C. & W. E. Powers, stationers, New York city, send some specimens of their advertising, and they are very good specimens, too. On one of their blotters is this interesting statement: "Six hundred pounds of ledgers! Sounds odd, does it not? Yet that is the combined weight of an order given us last month for eight ledgers of two thousand pages each by one of the strongest banks in the city — a duplicate order, too." There can be no doubt about the correctness of part of this statement. None but a very strong bank could make use of ledgers of that weight.

The Boston Engraving & McIndoe Printing Company forward a copy of the Illustrated Catalogue of the Paint and Clay Club Exhibition of 1896, Boston, Massachusetts. A number of plates by the three-color process are shown, one on the back cover being especially fine. The work was in the main reproduced from oil paintings on very short time and in very unfavorable weather. As the original paintings were shown in the exhibition the opportunity to judge of the excellence of the work of reproduction was very satisfactory. This is said to be the first time that the three-color process has been used in an illustrated catalogue of this kind, and it was certainly a bold move on the part of the company to attempt it, but its success has certainly justified the attempt. The company are the only people doing this class of work in New England.

We acknowledge the receipt of a souvenir programme of an entertainment and dancing party of the Rockwell & Churchill Press employes, held in Boston, Massachusetts, during the past month. The programme is a work of art from front to back page of cover. Compositors and pressmen have evidently conspired to turn out a programme that should eclipse anything before attempted, and their labor has not been in vain. Neater designs in composition and cleaner presswork are hard to find. The initial letter E, on the front page of cover, made of brass rule, is an excellent piece of work. The design, execution and finish of the programme reflect great credit upon all concerned in its production. A pink silk cord and tassel make an excellent finish to an artistic piece of work. George A. D. Wolfe is the artist mainly responsible for its execution.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

SCALE IN BOILERS.

A very novel method of getting rid of scale in a boiler is credited by a Boston paper to an engineer in that city. The scale came from the use of well water. The feed pipe enters the front of the boiler just about the water line, and has slots cut in it about an eighth of an inch wide, instead of the ordinary spraying method of distributing the water, and surrounding the feed pipe in the larger pipe, about six inches in diameter and cut away at the top; the feed water enters the boiler and discharges through the slot in the feed, depositing all the foreign matter in the water into this catch pipe instead of into the boiler — the success of the plan depending upon having a high temperature of feed at about the boiling point, when the solids held in suspension of or solution in water will be deposited.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices, should be inclosed in all publications sent for review.

The leading article in *Godey's Magazine* for May is "Seeking both Ends of the Globe," by Rufus R. Wilson, being an account of the divers polar exploring parties that are in the field, or will be this summer. The paper is illustrated and the account is given in the most graphic style; and the recent reports of Dr. Nansen, and the fact that Professor Andree is just starting out on his attempt to reach the north pole by balloon, give additional interest.

An interesting coincidence, or an example of mental telegraphy, is that just at the time when Professor Röntgen was perfecting his discovery of the X rays, but before the results were made known, there was published in "Stella," by Charles S. Hinton, a romance, the plot of which was based on the fact of the permeability of the human body to rays of light. "Stella" was published in November of 1895, and it was not until some months later that the condition stated in the book, and seemingly so far beyond any likelihood of conjecture, became a scientific and demonstrable piece of knowledge.



Initial Designs by F. W. Goudy, Chicago.

About sixty art workers on the illustrated periodicals of New York city, after several weeks' preparation, met on Saturday evening, March 21, ratified a constitution, and organized themselves into the Illustrators' Club. The meeting was held at 95 Fifth avenue, where the promoters of the club had already engaged and furnished permanent quarters. The membership now numbers about ninety-seven. Among the charter members are Edward Penfield, E. M. Ashe, W. H. Hearst, A. J. Kellar, H. C. Coultans, Will Crawford, W. L. Sonntag, Jr., L. M. Glackens, F. C. Yohn, Leon Barritt and C. G. Bush.

The Roycroft printing shop will soon bring out a sister book to the "Song of Songs: Which is Solomon's," by Elbert Hubbard. It is the "Journal of Koheleth: Being a Reprint of the Book of Ecclesiastes, with an Essay," by Mr. Hubbard. The same beautiful types used in the first book are brought into service, but the initials, colophon and rubricated borders are special designs. After 712 copies are printed the types will be distributed and the title-page, colophon and borders destroyed. In the preparation of the text Mr. Hubbard has had the assistance of his friend, Dr. Frederic W. Sanders, of Columbia University. Seven hundred copies are done on Holland handmade paper and twelve on Japan vellum.

HILLS OF SONG. Poems. By Clinton Scollard. Boston: Copeland & Day.

Like all the books which Messrs. Copeland & Day have lately issued from Cornhill, this is a beautiful specimen of book manufacture. Paper, binding, type, presswork — all are excellent. Mr. Scollard's poems are divided into four

kinds—those inspired by nature, "In Italia," "Ex Oriente" and "Madrigals." The first poem of the book is "Taillefer the Trouvère," in which is celebrated the virtues of this gallant of the provênce.

CHICAGO NOTES.

E. C. FULLER & CO., dealers in bookbinders' and printers' machinery, have removed from 345 Dearborn street to 279-285 Dearborn street.

THE eighth annual water color exhibition of the Chicago Society of Artists was opened with a reception at the Art Institute on Thursday, April 16, 1896.

THE William Johnston Printing Company have removed from 186 Monroe street to 190 and 192 Fifth avenue, where they have leased a five-story building, and will occupy the three top floors for their increasing business, renting the first and second floors and basement to other tenants.

A JOB printer named Robert Rottman, said to be insane, distinguished himself at the Auditorium, March 30, by leaping upon the stage while Jean de Reszke was singing and ordering him to stop—which he did. The curtain was lowered and Rottman began a rambling speech, and was cheered by the audience as he was led away by the police.

THE work of Will H. Bradley, Harry O. Landers, W. W. Denslow and other Chicago artists is well represented at the Denver poster show held in the Coburn library, Denver. The work of Aubrey Beardsley is in evidence, and nearly all the magazines occupy alcoves with rich displays, and New York, Chicago and Denver papers are well represented.

THE two reproductions which are shown in this issue, of "The Rainy Day" and "The New Cook Book," are from original wash drawings by Charles B. Ross, Jr., a pupil of the Art Institute in this city. The artist is a son of Charles B. Ross, well known to the craft through his connection with the typefounding and printing interests for many years.

THE annual ball of Chicago Printing Pressmen's Union, No. 3, I. P. P. U., was held on Saturday evening, April 25, at Twelfth Street Turner Hall, and was largely attended by members of the union, their wives and sweethearts. Dancing and merry making were kept up until a late hour, and the entertainment was declared to have been a decided success by all who attended.

THE many friends of A. H. McLaughlin, the Chicago representative of Charles Eneu Johnson & Company, were pained to hear of the serious accident he met with upon April 1. While crossing the street near his place of business he slipped and fractured his right leg above the knee. At present he is getting along nicely and hopes to be out again before the middle of May.

PRESSMEN'S UNION No. 3, I. P. P. U., held a second election for president April 11. Frank Beck was elected by a vote of 105 to 71 ballots cast for William G. Belloway. The delegates elected to the coming convention of the International Union are Michael J. Kiley, J. P. Keefe, John Wade and Peter Dienhardt; alternates, Charles Rogers, James Hardy, Frank Harrison and William Youngs.

THE regular meeting of the Chicago Trade Press Association was held on Monday, April 13, in the Masonic Temple restaurant. Papers were read by C. S. Clark, G. L. Grant, H. R. Clissold and R. J. Haight. An examination of new styles in cover papers and body stock, as well as lithographs and half-tone work, and a talk regarding the advantages of typesetting machines, concluded the meeting.

THE *Chap-Book* has been sold a second time, and will remain in Chicago. Herbert S. Stone has bought it back from Hannibal I. Kimball, his former partner. The periodical will be enlarged, made more pretentious and be devoted largely to the translations of stories and verses from Europe. All of Mr. Stone's time will be devoted to this venture, with the assistance of an editorial corps and plenty of money.

WALTER S. PARKER has gone into the printing and lithographic ink business on his own account, and taken quarters at 180 Monroe street. Besides the goods of his own manufacture which he carries in stock, he is also Chicago agent for the Eagle Printing Ink Company, of New York city. The Western branch of this concern has been discontinued, and Mr. Parker is now looking after their orders in connection with his own business.

WE have received through the Chicago house of the Whiting Paper Company, samples of Whiting's No. 1 ledger papers, in white, blue and buff. All of the papers made by



A RAINY DAY.
From wash drawing by Charles B. Ross, Jr.

the Whiting Company have a reputation for excellent quality, and their ledgers are no exception to the rule. A neat booklet, entitled "A Bookkeeper's Eyes," and a handsome poster, both designed by Bradley, advertising the Whiting ledger papers, have just been gotten out.

VAN BUREN BORDELWAY entered the printing establishment of Poole Brothers, 316 Dearborn street, the morning of March 13. He carried a lunch pail and the watchman thought he was an employe of the place. A short time after, it is charged, he walked out, carrying two numbering machines worth $50. It was found where one had been sold and Bordelway was identified as the seller. The other was found at his boarding place. He was held to the grand jury.

BARNHART BROTHERS & SPINDLER have recently sent out an invitation to printers to call and inspect the operation of the Cox automatic justifying typesetting machine at their warerooms, 183-187 Monroe street. The first machine built is the one which printers are now invited to see, but they have under construction a second machine having a number of improvements, which they expect to have ready by the end of May. The new machine will be arranged for various measures and will have a more compact keyboard than the

old one. The distributor is also being simplified. Printers are looking forward with a great deal of interest to the completion of this machine.

THE portrait of "Amber" (Mrs. Martha Everts Holden), by Isaac Morgan, which adorns this issue of THE INLAND PRINTER, is undoubtedly the best that was ever made of the talented author of "Rosemary and Rue." A limited number of copies of this portrait, somewhat larger than the one shown, will be printed on fine paper, with liberal margin for framing, thus giving the friends and admirers of the gifted woman an opportunity of possessing her picture. They will be sold by young Hoyt Holden, 302 Herald building, for $1 each, and the proceeds, like those from the sale of "Rosemary and Rue," will go toward defraying the expenses of his further education.



THE NEW COOK BOOK.
(Or cooking made easy—for the cook.)
From drawing by C. B. Ross, Jr.

"AN Evening with Authors, Poets and Writers of Chicago" was the attractive title of an informal function of the literary section of the Oakland Club, held on the evening of April 13. The programme was as follows:

"Assembly," bugle call, Mr. Robert Thacker, Chicago Hussars. Overture, selected, Woodland Park Orchestra. "Reminiscences of the French Section," original, Col. Louis H. Ayme. Reading, poem, original, Mrs. Grace Duffie Boylan. Duet, "The Singing Lesson," Fiorante—baritone, Prof. Edward G. Kimpton; soprano, Miss Agnes Carlton Smith. Sketch, original, Opie P. Read. Reading, poem, original, Miss Lillian Sommers. Reading, selected, Eugene Field, Mr. Roswell M. Field. Aria, "Jewel Song from Faust," Gounod, Miss Ella Wood. Reading, original, Leroy Armstrong. Reading, "Paradise Sal," original, Mr. Sam T. Clover. Bass solo, "The Skipper," W. H. Jude, Mr. Edmund R. Phillips. Piano, valse (E Minor), Chopin, Mrs. Joseph D. Brown. Talk, "On the Spur of the Moment," impromptu, Major Moses P. Handy. Reminiscence, "Chips from the White City," original, Mrs. Theresa Dean-Tallman. Song, "Spring Song," Weil, Miss Lillian Fenlon (Ripon, Wis.). Prose Sketch, original, Mr. Percival Pollard. Dialect poem, "The Kentuckian's Lament," original, Col. William Lightfoot Visscher. Reading, "Barrett's Conversion," original, Mrs. Charles F. Kimball. Aria, Le Parlate D'Amor, Gounod ("The Flower Song from Faust"), Miss Agnes Carlton Smith. Talk, "Literary Centers," Col. Nate A. Reed. Finale, baritone solo, "Auld Lang Syne," Prof. E. G. Kimpton.

THE *Chicago 400* has been fortunate in securing the services of Mr. E. C. Sullivan, of Detroit, Michigan, as advertising manager. The Detroit journals are now telling funny stories about "'Gene." The *Free Press* is responsible for the following: "Just before leaving for Chicago a few weeks ago to take charge of the *Chicago 400*, 'Gene Sullivan dropped in on a popular Fort street tailor to order a pair of glowing, impressionable trousers with which to advertise himself in the Windy City. Before leaving he explained to the proprietor of the establishment that he was about to bid good-by to Detroit, and said: 'By the way, John, I believe you have a little balance against me on the books.' 'Yes, there is a little something,' was the smiling reply, as John made for the desk. 'Eighty-two dollars,' he added, after a brief look at his ledger. 'All right,' said 'Gene, 'I'll send you the paper for eighty-two years,' and he walked out humming:

'I'm a little Alabama coon,
And I haven't been born very long.'"

AT the annual meeting of the Old-Time Printers' Association, held Sunday, April 12, at the Sherman House, the following officers were elected for the ensuing year: President, Conrad Kahler; vice-president, D. J. Hines; secretary-treasurer, William Mill; trustees—for two years, John A. McEvoy, Nels Johnson, William Pigott; for one year, M. J. Carroll, John Gordon, S. K. Parker. The retiring president, Mr. A. H. McLaughlin, was unable to be present, being laid up with a broken leg, resulting from a fall on April 1. In this connection the following resolution was unanimously adopted:

WHEREAS, our honored president for the past year, Mr. A. H. McLaughlin, has met with an accident which confines him to bed, and is therefore unable to be with us today, it is hereby

Resolved, That this Association hereby tenders its retiring president a vote of thanks for his services during his term of office, and also its kind remembrances and hearty sympathy during his affliction.

WM. MILL, Secretary. CONRAD KAHLER, President.

NEWSPAPER GOSSIP.

THE *Bookseller, Newsdealer and Stationer* has removed to 156 Fifth avenue, New York city.

THE Denver (Colo.) *Field and Farm* has purchased the name, good will and subscription list of the *Colorado Farmer*, and consolidated the same with the *Field and Farm*.

Murdoch's Hotel Bulletin is the name of a new weekly publication devoted to the interests of hotels and hotelmen, and published by F. W. Murdoch, 15 Court Square, Boston, Massachusetts.

THE German government has decided to assist German trade in Japan by a periodical, weekly or fortnightly, printed in the Japanese language. The paper will be distributed free in Japan. It is expected that the advertisements will cover the cost of its circulation.

S. C. ROWLSON has sold the Hillsdale *Standard* and job printing office to R. C. Joiner, of Quincy, Michigan, the former publisher of the Quincy *Herald*, and is to give possession as soon as possible. The Hillsdale *Standard* was established in 1846 by Hon. H. B. Rowlson, father of the present publisher, and is the oldest republican paper in Southern Michigan. Mr. Rowlson will move to Detroit.

A HOME paper is in no sense a child of charity; it earns twice over every dollar it receives, and is second to no enterprise in contributing to the upbuilding of a town or a community, says a western weekly. Its patrons reap far more benefits from its columns than do the publishers, and in calling for the support of the people of the community in which it is published it asks no more than in all fairness belongs to it, though it generally receives much less.—*Newspaperdom.*

AN Ontario publisher asks the *Printer and Publisher* to preach a sermon from the text: "Buy from no one who does not support you." He goes into details to show that a publisher should take care to go for his domestic and personal supplies only to those who advertise or in other ways support the paper. Probably this is done already by most publishers, says the *Printer and Publisher*. A feature which town papers might also encourage is the habit of people buying in their own localities, and not going off to the nearest large city to do their shopping.

IF an editor has no respect for his paper, nobody else will have any respect for it. An editor who devotes all his energies and talents to the work of roasting his contemporary

will see a great shrinkage in his subscription list. An editor who is willing to give away his advertising space will never be offered anything for his advertising space. An editor should not claim the largest circulation in the civilized world unless he has the papers to substantiate the claim. An editor who fails to subscribe for the magazine that is published for the benefit of him and his brethren is not in line with the procession.—*Nebraska Editor.*

THE Chicago *Times-Herald*, in speaking of the recent Illinois Press Association meeting, says: A hundred or more of the good-looking thought-molders, whom the venerable editor of the *Tribune* once characterized as "insect editors," are in town. They have had their green mileage books disemboweled by the grasping railway corporations and have come in to swap journalistic jovialities, and incidentally to felicitate each other upon the growing power of an enlightened press and to gaze upon the skyscraping commercial monuments of the big metropolis. The country editor of today is an evolution. Time was when he came with the scent of clover blossoms on his homespun raiment, and his pocket full of railway passes. He took his pay for subscription in punky turnips and in cordwood that was incombustible, while the advertising bills were paid with shelf-worn goods that were out of season. Today the country editor does business on a cash basis. He makes an iron-clad contract with railway companies, by which he receives mileage for so many lines of advertising at regular rates. He asks no favors and no bounties. As a rule, he wields a free lance. The politicians fear him, and when he opens his batteries the corporationist in office and the defilers of public morals run to cover. If he is the publisher of a daily, he may use perfecting presses and linotype machines. He occupies a commanding position in the community in which he lives. He is in close touch with the people. He often presides over conventions, and is actively identified with everything that is progressive.

TRADE NOTES.

THE *Observer*, of Hoboken, New Jersey, has recently put in two Scott presses.

THE Mansfield (Ohio) *News* and the Kalamazoo (Mich.) *Telegraph* have each put in an additional Thorne machine, after having tried their first ones for something like a year.

THE firm of Stone & Reid, printers, Greensboro, North Carolina, has been dissolved. Mr. Joseph J. Stone has bought his former partner's interest and will continue the business.

THE *Republican*, at Decatur, Illinois, is now using a Thorne typesetting machine. Decatur is a progressive newspaper city, for its size, both morning dailies having used machines for a year past.

A CORRESPONDENT writes: Will some reader of THE INLAND PRINTER state through its columns where would be a good location to establish the "model office" mentioned in February issue, south of Mason and Dixon's line.

THE $100 prize for best booklet advertising the Wetter numbering machines has been awarded to Jed Scarboro, Brooklyn, New York. There were forty-seven contestants. The trade will be anxious to see what this new booklet is.

THE trustees of the New York Trade School issued invitations to the fifteenth annual commencement exercises of the school, to be held in the school building, on April 9. From R. Fulton Cutting, the president of the school, the editor of this magazine acknowledges an invitation to be present.

THE property of the Recorder Publishing Company, Welch, West Virginia, is advertised to be sold on May 16. The special commissioners arranging the sale state that this is a first-rate opportunity for some enterprising person to secure a printing outfit with a good established business. The plant, although in the hands of a receiver, is doing a profitable business.

THE Lithographic Artists' and Designers' Association, of New York city, has established a labor bureau at 14 Reade street. The bureau is in charge of Richard Norris, an old-time labor leader. The lithographic artists and designers have changed the name of their paper, *The New York Subordinate Association*, to the *Litho Gazette*. The paper is published every two weeks.

KISSINGER & LAU, manufacturers and dealers in brass goods for printers, have removed from 110 Fulton street to 73 and 75 Fulton street, corner Gold, New York city. Though one of the younger firms in the trade, Kissinger & Lau's business has shown a steady increase as their goods became known, and it is owing to this fact that they were obliged to move into more adequate quarters.

AKRON, Ohio, has a new printing and bookbinding establishment, called the Commercial Printing Company, recently formed, located at 144 and 146 North Main street. The office is equipped with new type and machinery and starts out well. It is composed of Frank P. Allen, John P. Brennan, Fred A. Lane and Sam F. Ziliox. The three latter gentlemen were formerly connected with the *Beacon*.

THE March issue of the *Type Founder*, published by Barnhart Brothers & Spindler, Chicago, presents a number of novelties, one of them being the Recherché border. Among the type faces which have not yet appeared in THE INLAND PRINTER we notice the XIV. Century and the Opaque series. Specimens of the Plate Script, the Oliphant series, the Nadall series, the Mazarin series, and the Tudor Text, are also shown.

"COME and eat an oyster and ——" is evidently the password with the pressmen of Pittsburg, Pennsylvania. At least it was on the evening of April 22, on which occasion they regaled themselves with an oyster supper, songs and speeches. To the committee, Messrs. John Warden, Harry Dilmore, Edward Dalton and Robert L. Smith, we are indebted for an invitation to be present, and while we are grateful we regret our inability to assist the ——, at this time.

THE board of directors of the Kidder Press Manufacturing Company, of Roxbury, Massachusetts, with their wives, assembled for the first time about the banquet board at the United States Hotel on March 30. The annual meeting of the board was also held at the same time and the following officers elected for the coming year: President, Granville Whitney; vice-president, Francis Meisel; secretary, E. A. Bascom; treasurer, Elmer G. Whitney. Granville Whitney presided at the banquet, and W. P. Kidder officiated as toastmaster. The evening was passed pleasantly in speech-making and singing.

THE business of the Nassau Smelting and Refining Works, of New York city, has grown to such proportions that a move to larger quarters becomes imperative, and they will soon occupy an establishment at West Twenty-eighth street and North River, New York, half a block in extent, which will be one of the largest in the country. Metal for electrotypers, the users of typesetting machines, etc., from the works of this company, has been shipped to all parts of the world, and though founded but ten years ago, it is now one of the largest, if not the largest, of its kind. Messrs. B. Lowenstein & Bro. are the proprietors.

THE Kidder Press Company have recently sold to the Hollingsworth & Whitney Company a sheet-cutting machine to be used with a 36 by 48 rotary press for printing wrapping paper which has been in use for some time. They have also furnished machinery as follows: To the Eastern

Manufacturing Company, of South Brewer, Maine, one Kidder slitter and rewinder; to Wellhouse & Sons, of Atlanta, Georgia, a rotary wrapping paper press; to the Diem & Wing Paper Company, of Cincinnati, one Kidder slitter and rewinder; to the Dennison Manufacturing Company, one double quarto press, making the fourth of this size now in use in their establishment; and last, but not least, have just delivered to the Utica *Saturday Globe* one of their rotary presses for printing four colors on one side and one on the reverse.

William G. Wolf, a lithographer, of Nos. 10 and 12 Reade street, New York, living at 1299 Myrtle avenue, Brooklyn, was found guilty in special sessions, April 4, of manufacturing and selling bogus vermouth labels, infringing upon the property rights of Martini & Rossi, of Turin, Italy, manufacturers of vermouth. The complainants were W. A. Taylor & Co., importers, of No. 110 West Fifty-fifth street, agents for Martini & Rossi. Justice Hayes, who presided, announced that the Court of Special Sessions proposed to protect property rights, and that in similar cases in future substantial fines would be imposed. Wolf was fined $500 and committed to the city prison for ninety days. In the case of Michaelis Borchardt, of Marion and Spring streets, whose firm purchased labels of Wolf, sentence was suspended, as the purchases were made by Borchardt's former partner.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE SMALLEST SCRIPT MADE.

On page 198 a specimen of the smallest script ever cut is shown. This script is remarkably perfect in design and execution, and is invaluable for use on invitations to occasions of ceremony, etc. Few realize the difficulties encountered and overcome in cutting and making so small a face. Like so many other unique, valuable and special things indispensable to good printers, this script is made only by the American Type Founders' Company.

BRASS RULE BENDING.

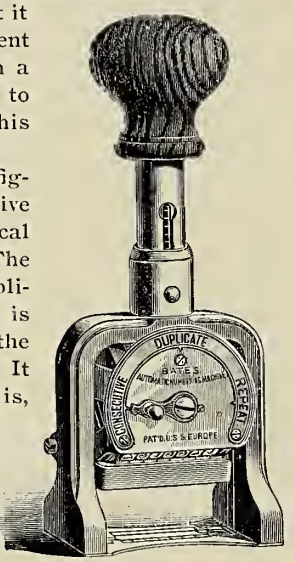
Many printers will keep on bending brass rule on the handle of a mallet, or on a rolling pin borrowed from the household culinary department, but those who appreciate the value of labor-saving appliances will invest a few dollars in a Golding Curving Machine and be happy. This curver is indorsed by the most artistic rule workers in the country, and it will soon pay for its cost in offices where there is label and similar work, requiring bending of brass rule into varying shapes.

NEW SPECIMEN BOOK OF BRASS TYPE.

The Missouri Brass Type Foundry Company, 1611 South Jefferson avenue, St. Louis, Missouri, well known to the readers of The Inland Printer as makers of brass type and ornaments, have just issued a handsome catalogue showing specimens of all the designs in type, rule, borders and ornaments they manufacture, together with tools and other materials for bookbinders' use, which they keep in stock. In glancing over this catalogue one cannot help noticing what a wise selection of type faces has been made. There is not a single objectionable font in the whole book. The line of script type is especially complete. The well-known reputation of their Mr. G. A. Menuel in the manufacture of brass type, both in this country and Europe, gives this company a standing and reputation which no other foundry at present enjoys. Bookmakers who can get material of this description at such reasonable figures will have no hesitancy in ordering an outfit of this type, instead of depending upon electrotypes, which give out after a few impressions, and at best are only poor substitutes for deep-cut and durable brass type by which clear, sharp work can always be obtained. Copies of this catalogue can be had of the company.

BATES AUTOMATIC NUMBERING MACHINE.

Every properly systematized office or factory must be equipped with an automatic hand numbering machine. A numbering machine of real merit it must also be, one that will prevent mistakes, not cause them. Such a machine is the "Bates," claimed to be the standard not only of this country, but of every other.



It is entirely automatic, every figure disk changing in its consecutive order, from one to full numerical capacity of the machine. The changing from consecutive to duplicate and continuous numbering is effected by the mere moving of the pointer in front of the dial. It works with slight friction and is, therefore, noiseless. It is small and light to handle. Every wearing part is made of steel, including the figure wheels, and are interchangeable to the smallest screw. The figures receive ink automatically from a thick felt pad, which is practically indestructible. The Bates Manufacturing Company, 110 East Twenty-third street, New York, are the manufacturers. Their advertisement appears on another page.

THE ECONOMIC FEEDING MACHINE.

The good qualities of the Economic automatic feeding machine are attested by the fact that twelve more of them have been ordered by the American Book Company, of New York, making a total of twenty-eight in that establishment alone. In addition to these, the same firm's folding machines at both its New York and Cincinnati factories are equipped with Economic feeders. Other places in New York, where they are in operation, are those of the Trow Directory, Printing and Binding Company (four), Gilbert H. McKibben (five), and the American Lithographic Company (six). In Chicago, R. R. Donnelley & Sons Company and the Hadley & Vawter Company have them. C. J. Kriebiel & Co., Cincinnati, W. B. Burford, Indianapolis, the Werner Company, Akron, Ohio, and many other prominent printers throughout the country have placed orders for the machines. Two factories are kept busy keeping up with orders. Messrs. E. C. Fuller & Co., 28 Reade street, New York, are sole agents for the machine.

OKIE'S NEW "ART COLOR" CATALOGUE.

We acknowledge receipt of a handsome cloth-bound book entitled "Art Colors," issued by F. E. Okie Company, Kenton Place, Philadelphia, makers of fine printing and lithographic inks. Quite a number of shades and colors are shown, each indicated by a number instead of being given a name as in some of the other ink catalogues. The work contains such a variety of shades in the different colors that it would seem impracticable to give each a name. The same half-tone subject is used throughout the work so that the

effect produced with each of the inks can be readily compared and passed upon by the prospective purchaser. The work is well printed, and being bound in substantial shape will, as a matter of course, be preserved, and form a permanent advertisement for the company, and should result in bringing them business.

OF INTEREST TO PHOTO-ENGRAVERS.

The new edition of the catalogue of machinery and tools for the use of photo-engravers, electrotypers, die sinkers, publishers and engravers generally, manufactured by John Royle & Sons, Paterson, New Jersey, is just out. We are informed that they will be glad to furnish copies of this new catalogue to anyone interested in photo-engraving. The catalogue contains considerable matter of interest to those about to purchase machinery in the line of engraving tools, and gives illustrations and complete descriptions of the different machines manufactured.

ETCHING METALS FOR PHOTO-ENGRAVERS.

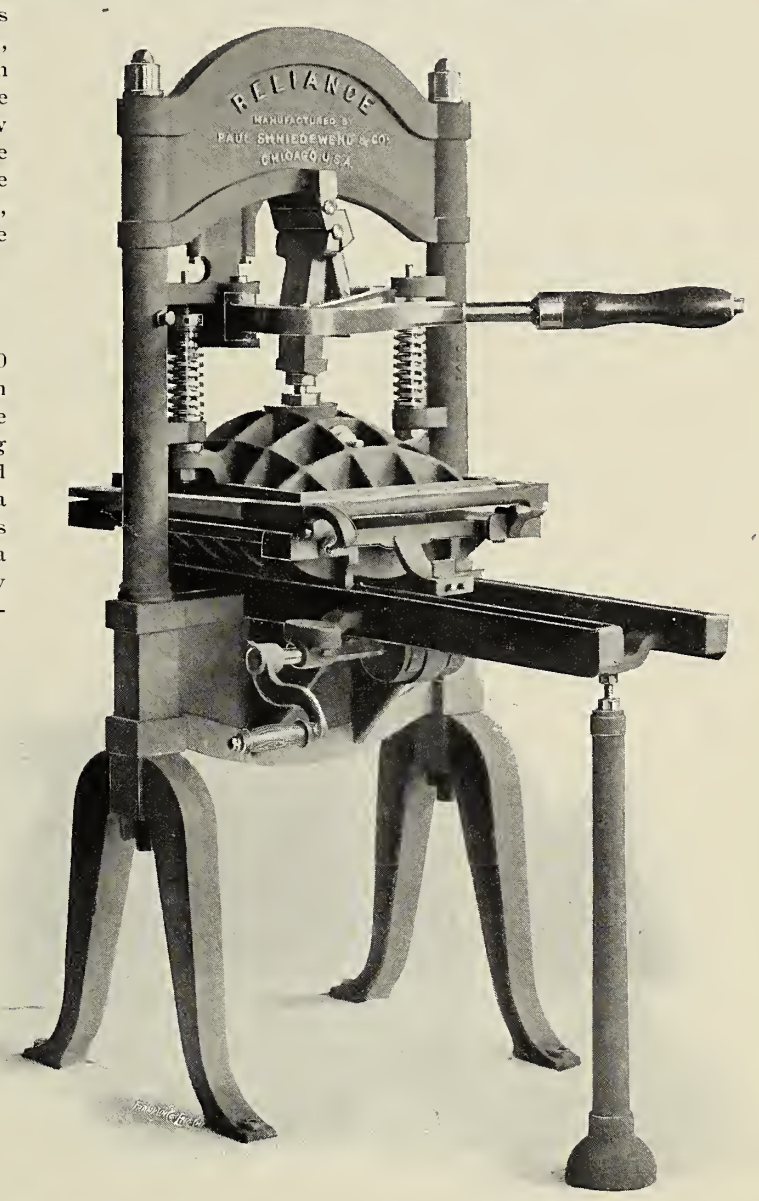
The American Steel and Copper Plate Company, 150 Nassau street, New York, whose advertisement appears on another page of this number, offer a very superior grade of finely finished sheets of copper and zinc for etching purposes. Their plates are specially manufactured and selected, being free from flaws, perfectly level, and with a ground and polished surface. This is something which has long been in demand among photo-engravers, as many a picture has been ruined and much valuable time wasted by the use of inferior metals. In these days of sharp competition it does not pay to continue the old-fashioned method of finishing raw metal, when plates guaranteed perfectly satisfactory and ready for immediate use may be so easily obtained. We have been assured by users of these metals that they are everything claimed for them and have no hesitancy in commending them to the trade.

THE CHANDLER & PRICE COMPANY.

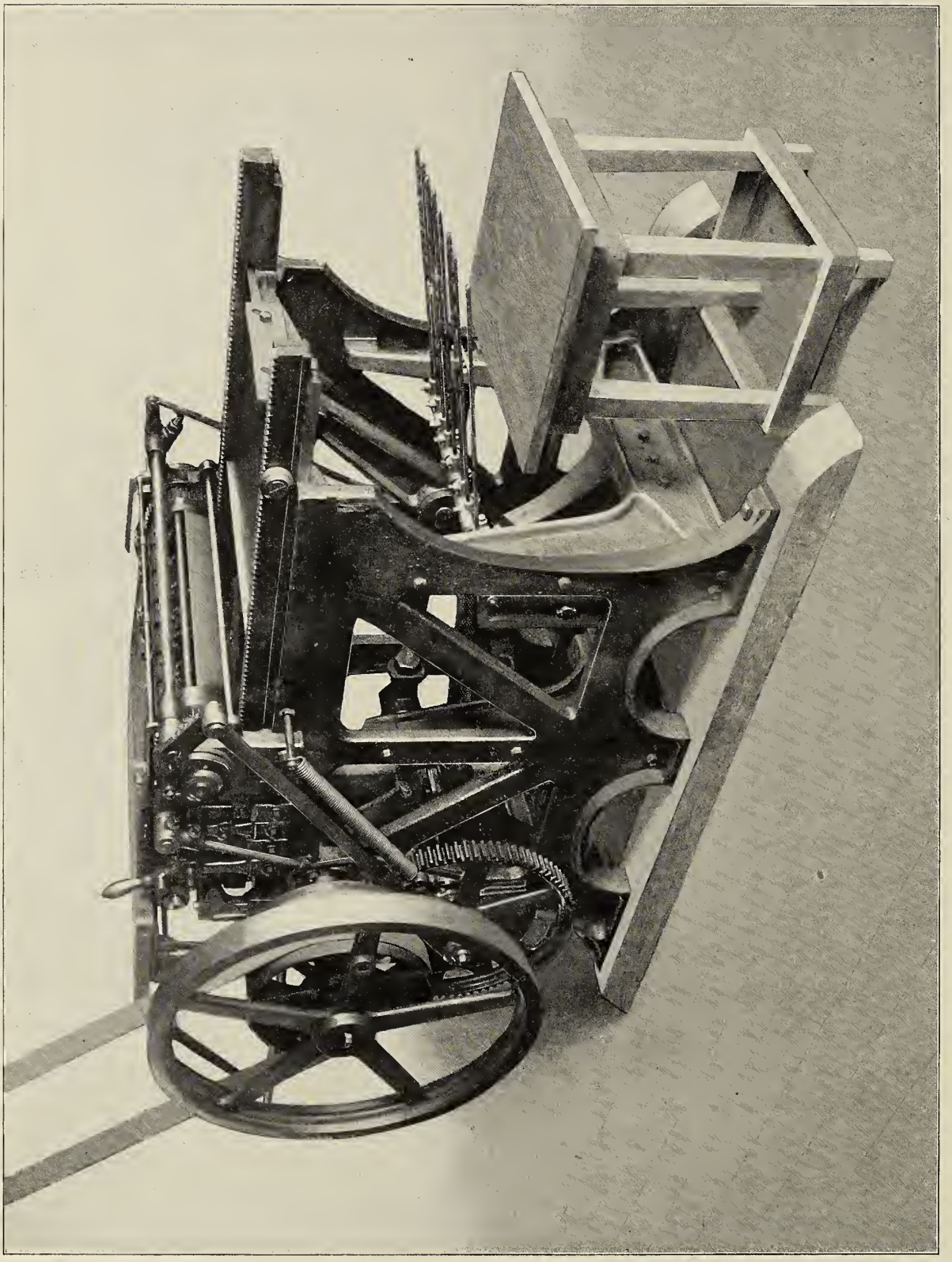
The capacity of the manufactory of Chandler & Price, makers of printing presses and printing machinery, Cleveland, Ohio, is inadequate to supply the demand for their presses, and they have found it necessary to enlarge their works by an addition, 50 by 80 feet in size, four stories high. This will shortly be completed, and they will then be in position to promptly handle all orders for these presses. The present output is 150 Gordons per month. With the new addition they will be able to turn out 200 or more per month without trouble. This makes the fourth addition they have made to their original factory, which was about 40 by 80 feet in size and three stories high. The building is the largest and best equipped platen press manufactory in the United States. The increase in the sales of Gordon presses by the Chandler & Price Company has been marvelous. The first year they turned out but 308. The increase has been steady, the output for the ninth year being 1,143. The number put out during the first eight months of the tenth year was 962. With business as it has been the probable output for the tenth year will be over 1,500. The success achieved in the sale of these presses is due entirely to the honesty with which they have been built, and the consequent satisfaction they have always given to purchasers. The presses are sold entirely through typefounders and material men, the company furnishing no machines direct to consumers. This plan has always proved very satisfactory to all concerned.

RELIANCE HAND PRESS.

The half-tone engraving herewith represents the A style Reliance hand press, an exceptionally strong press of its size, designed for printing and engraving establishments. The bed is 18½ by 23½ inches and the platen 15 by 20. Some time ago the manufacturers introduced the B style Reliance, which is being generally adopted by engravers for the heaviest half-tone proving, for which purpose it was



especially made. The A style is built on practically the same design in a smaller size, and possesses all the characteristic strength and rigidity of its predecessor. Although not intended for the larger and heavier class of half-tone work, it has shown itself on numerous tests to be fully equal to the task. The original object of its production was to serve as a proof press for wood engravings and the lighter half-tones, and for the general proving of type forms and mixed forms of type and cuts. The rigid impression is calculated to produce better and quicker results with much less labor, giving, also, use of its full dimensions. The most critical examination given by a customer to his printing is to the first proof, and the makers believe the adoption of a press like the Reliance to be the best means of obtaining the desired O. K. The excellent illustration of this press was made by the Franklin Engraving and Electrotyping Company from a photograph by Mr. J. B. May. The Reliance hand press is manufactured by Paul Shniedewend & Co., of Chicago.



AMERICAN CYLINDER PRESS.

THE CRESCENT TYPEFOUNDRY, CHICAGO.
SOLE AGENTS FOR THE UNITED STATES.

THE SOUTHWORTH & TRUAX INSERT.

Readers of THE INLAND PRINTER will be interested in the insert of the above firm shown elsewhere. The desire of the company is to sell all the cuts they can between now and June 25. In order to do this they give each purchaser a chance to guess at the number of orders received within that time. You get your money's worth when you order a cut or an initial, but by sending the guess you may get a full set of the ornaments, or a bicycle, free. It costs nothing extra to do this, and is worth trying for. The designs are all tasty and up-to-date, and can be used on advertising to great advantage. Read the insert carefully.

THE F. WESEL MANUFACTURING COMPANY.

In no way has the truth of the statement that nothing succeeds like success ever been better exemplified than in the history of the F. Wesel Manufacturing Company, of New York and Brooklyn. Mr. Wesel, the founder of the company and its present executive head, was born in Germany, and learned his trade as a printing press machinist before coming to this country. Shortly after his arrival here he became connected with the establishment of R. Hoe & Co. and continued there for twelve years, the latter part of which time he was foreman. Leaving there in 1880 he set up for himself in a modest way at 12 Elm street, under the firm name of F. Wesel & Co., for the purpose of manufacturing patent blocks, brass rules and wrought-iron chases. A year later they removed to 178 William street, and two years from that time to 18 Spruce street, where in 1885 the establishment was totally destroyed by fire.

Mr. Wesel had bought out the interests of his partners a short time previous to the fire, and after it he made another start alone at 11 Spruce street, occupying one floor of the building. The business kept on growing and it was not long until five floors and the basement had been acquired, and still more room was needed. Looking about, he decided upon a location in Brooklyn for a factory, and accordingly bought the old city armory building in that city, and there the factory is now located. Ten thousand dollars were expended in fitting it up, making it a model factory. It is pleasantly situated at the corner of Henry and Cranberry streets, is well lighted and well ventilated, and is filled from bottom to top with just the right kind of machinery to do the work required, giving employment to more than one hundred men.

A removal of the sales department from 11 Spruce street, New York, was finally found necessary, and new quarters were recently fitted up at 82 and 84 Fulton street, corner Gold, right in the heart of the printing district, where they have a salesroom it would be difficult to excel. The first floor, basement and sub-basement of this building have been taken, giving 15,000 feet of floor space, and here may be found almost every article which the printer, electrotyper or stereotyper may need.

Mr. Wesel's is, of course, the dominating spirit in the conduct of the business. He is a man of fifty years, of pleasing personality, and he attributes his success to the fact that he loves work for itself alone. He may be found at his factory early and late and he knows at all times just what is being done in each of its departments. No matter how large a rush order may come in it is seldom or never that he is caught napping.

Mr. E. Stephany became associated with the business in 1886 and was made treasurer of the company when it was incorporated under the name of the F. Wesel Manufacturing Company in 1889. As his office indicates, he looks after the finances and also directs affairs at the office and salesroom in New York.

Mr. George E. Scheffler, the secretary, while connected with the company but a comparatively short time, has had abundant experience in the business, having previously been connected with the firm of Dauchy & Co., advertising agents and dealers in printers' supplies, for fourteen years. He is too well known in the trade to need further introduction at our hands.

Of the many articles for the use of the printer, electrotyper and stereotyper for the manufacture of which the firm is noted we can enumerate but a few. In the manufacture of chases theirs is the only house which does its welding by electricity, enabling them to produce a far greater number than was possible by the old method and to make them absolutely faultless in construction. Their automatic proof press is to be found in the composing rooms of newspapers everywhere and it becomes a necessity wherever it has once been used. It is supplied with an ink fountain and rollers and the "Web Success" also feeds from a continuous roll of paper. They manufacture every size of proof press. They have supplied to the trade in the past five years over 110,000 brass and wood galleys. Cases and stands, lead cutters, galley racks, rules, reglets, quoins, metal furniture, composing sticks, imposing tables, patent stereotype blocks, paper cutters, and the thousand and one other things necessary to a printer's outfit may be found in their stock.

A NOTABLE HALF-TONE.

We show, on page 217, an engraving which is one of the most successful examples of extremely difficult and fine half-tone work ever presented in our columns. It illustrates several features of a handsome catalogue of the Gally Universal presses, printed for the American Type Founders' Company under the direction of Mr. L. Orr, of Bartlett & Co. (Orr Press), New York. The engraving is worthy to rank with the catalogue, which today is high-water mark in illustrated machine catalogue work.

GANE BROTHERS' MACHINERY SUPPLEMENT.

We have received a copy of Gane Brothers & Company's Machinery Supplement No. 1, which they refer to in the introductory page as a suggestive panorama of a high-class bindery outfit. The first machine shown is the Monarch paper cutter made by the Seybold Company, a machine well-known everywhere. The next page describes the Seybold job folder, and in succession throughout the book we find handsome cuts and descriptions of the automatic trimmer, the standing press, the round cornerer, the lightning stamper and die press, the sewing machine, page and numbering machine, wire stitcher, knife grinder, perforator, job backer, table shears, etc. The catalogue is excellently printed and should be in the hands of every printer and bookbinder, so that when the time comes for ordering new material and machinery, it can serve the purpose for which it has been issued. Messrs. Gane Brothers will be glad to send a copy from either the New York, Chicago or St. Louis house.

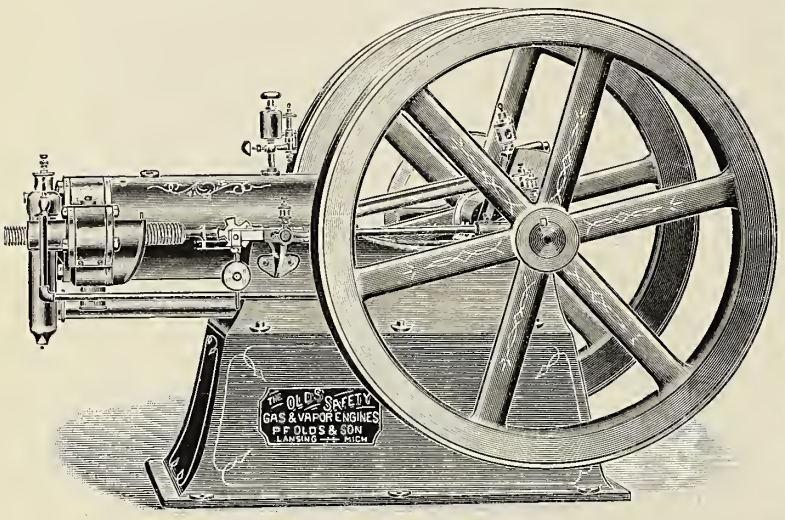
GRAPHITE FOR CYCLE CHAINS.

No material has so strong an affinity for iron and steel as pure, soft flake graphite, and for bicycle chains and sprockets there is nothing equal to it. The Dixon Crucible Company, Jersey City, New Jersey, selects its choicest material from unlimited stocks, and after analyzing all other cycle chain lubricants in the market that it could find, does not hesitate to say that Dixon's No. 691 Cycle Chain Graphite is absolutely without an equal for preventing rust and wear of chain and for insuring ease and comfort in riding. Mr. Tom W. Winder, the man who rode 21,000 miles around the borders of the United States, was offered all sorts of chain lubricants, and Dixon's was found superior to anything offered. He says: "It saved me much hard work, as its application

never failed to cause an easy running chain." No. 691 is the improved shape, and fits the tool bag easily. If your dealer does not keep it, send ten cents for a sample, and you will never regret it. Dealers will receive a sample free of charge by sending their business card.

IMPROVED GAS AND GASOLINE ENGINE.

The development of the gas engine since the Centennial Exhibition of 1876 is not less remarkable than the development of the steam engine in its earlier days. Improvements in gas and gasoline engines have succeeded each other with great rapidity, until this type of motor seems to have almost reached perfection. We give an engraving of an engine of



recent design, made by the P. F. Olds & Son gas engine works of Lansing, Michigan, which is refined in both principle and construction. While the makers of this engine have adopted the four-cycle system, which has proven itself the most economical system of operation for gas engines, they have avoided all the complication of mechanism heretofore thought necessary for securing the valve motions, and have devised a new and very simple movement that accomplishes all that can be done by cams, lateral shafts and gearing, besides insuring the prompt opening and closing of the valves. This motion is secured by a plate eccentric on the main shaft, which reciprocates the alternating wheel operating the exhaust and compression valve. By throwing out the pawl which operates the alternating wheel, compression will be omitted and the engine can be turned to any point without the resistance of compression. The engine is arranged to use either an electric or hot tube igniter, the latter being constructed on an improved principle. Everything connected with the engine is arranged with a view to perfect safety. A very sensitive governor is employed which maintains a close regulation. The engine is nicely balanced, has large openings, ample bearings, straight line connections, and embodies all the improvements suggested by years of use of gas engines of various kinds, besides containing new features peculiar to itself. The engine is made in two forms, horizontal and vertical, and is adapted for anyone.

"ILLINOIS" COVERS.

Mr. James White, the courteous and accommodating manager of the Illinois Paper Company, Chicago, is equally at home in selling a big order of his excellent cover papers or in writing copy for the printer regarding the merits of his goods. In the latter capacity he seems to be able to crowd into small space some very pertinent facts about the Illinois covers, if a circular which has reached our hands may be taken as a criterion. The opening paragraph is exceedingly interesting and forceful, and leads the reader on in an easy way, so that before he knows it he has read all there is on the sheet. This the writer did, and in so doing found the two newest covers since sample book No. 9 was issued to be the "Persian" and "Union." The "Persian" is made of extra tough material, waterproofed one side, and carried in four colors, in several sizes and weights. The Union is made of strong linen stock, has a fine enameled surface on both sides, and can be had in white, primrose, azure and rose. It is specially adapted for embossing, taking a clean and sharp impression without tearing, will print half-tones nicely, and when used for folders will not crack or break. A novel feature in putting up this brand of cover is the furnishing of a sheet of *seconds*, top and bottom, not charged for or counted. This certainly will be appreciated by printers. The Illinois Paper Company now carries a stock of cover papers comprising 17 different qualities, 69 different shades, and 538 different items. This information and much other valuable matter is contained in Mr. White's circular, and as space will not admit of reproducing it entirely, we can only ask all readers of THE INLAND PRINTER to send for it.

A NEW AGENCY.

Mr. Arthur Wilson, a well-known pressman of Lexington, Kentucky, but now in Capetown, South Africa, has started an agency in that far-away country for the sale of American printing machinery. Mr. Wilson was a conspicuous figure at the Pressmen's Convention last summer, in Philadelphia, where he represented Lexington Union, No. 19. The field for the sale of American machinery in that country is a large one, and Mr. Wilson is sanguine of success in his new line of work. He will act as agent for press companies and all classes of printing machinery and printing inks. Firms needing his services or wishing to gain information regarding the outlook for printers' materials in South Africa should address Mr. Arthur Wilson, Capetown, South Africa.

THE EMPIRE TYPESETTING MACHINE.

The Empire Typesetting Machine recently installed at the salesrooms of A. D. Farmer & Son, 113 Quincy street, Chicago, has been working continuously since it was put in, and has been visited by many printers and publishers. Arrangements have been made to do composition regularly, so that callers may have an opportunity of seeing the setter and distributor in actual operation at all times. The guaranteed speed of 4,500 ems per hour has been kept up without any trouble, and at times as many as 6,500 ems per hour have been set. Numbers of western printers and publishers are becoming very much interested in the Empire machine, which is perhaps a novelty to many people in this part of the country, but it is by no means an experiment, as it is in general use in New York, Philadelphia and other eastern cities. A representative of THE INLAND PRINTER was pleasantly received by Mr. S. M. Weatherly, the manager, who explained fully the workings of the machine, the construction and principles of which have already been described in these pages. In order to show the working of the Empire, and the character of the composition done upon the machine, he consented to have a little matter set for the pages of THE INLAND PRINTER. This notice is therefore presented as an example of the work done in eight-point modern upon the Empire machine, the time consumed in the composition being six minutes by the writer's watch.

ELECTRICAL IGNITER INFRINGEMENT.

We have been informed by the Otto Gas Engine Works, of Philadelphia, that their counsel, Messrs. Baldwin, Davidson & Wight, of Washington and New York, had advised them that the electrical igniter on the gas and gasoline

engine of the New Era Iron Works is an infringement of letters patent of the United States No. 525,828, granted September 11, to Mr. Paul A. N. Winand, and of which the Otto Company are the owners. They have accordingly brought suit in the Southern District of Ohio against the New Era Iron Works Company, and propose to protect their rights against all makers and sellers or users of engines having upon them igniters covered by such letters patent.

SOCIETY ADDRESS CARDS.

The new 1896 catalogue of society address cards issued by Milton H. Smith, of Rochester, New York, is the handsomest book he has ever gotten out. His "Silktone" designs, introduced to some extent last season, have proved immensely popular, and he has added largely to them this year. The demand for these cards is larger than ever before. The colors used are indescribably beautiful and attractive, and can only be appreciated when the cards themselves are examined. The catalogue includes designs for Knights Templar use and all the various organizations, not only in the silktone effects, but in all colors of inks and bronzes. Customers desiring the goods manufactured by Mr. Smith can order them of the J. W. Butler Paper Company, Chicago, of Butler & Kelley, 46 Beekman street, New York, or John Carter & Co., 100 Federal street, Boston, Massachusetts.

SUMMER VACATION TOURS TO COLORADO AND THE YELLOWSTONE PARK.

The Burlington Route (Chicago, Burlington & Quincy Railroad) have arranged for five personally conducted tours in private Pullman cars through the most interesting parts of the West. Leave Chicago and St. Louis June 23, July 7, 14, 21 and 28. The price of a ticket covers all expenses and the amount is considerably less than what it would cost one to make the trip alone. A special agent accompanies each party and attends to all details. Write for a descriptive pamphlet to T. A. Grady, Manager Tours Department, Chicago, Burlington & Quincy Railroad, 211 Clark street, Chicago.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.



ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Book," price $3; the "Printers' Order Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 143 Bleecker street, New York, and all typefounders. Handiest and most useful works published for printers. All who are starting in business need these books.

AGENTS WANTED—For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 150 Nassau street, corner Spruce, New York.

BENJAMIN FRANKLIN.—Joseph Medill's address before the Old-Time Printers' Association of Chicago. A masterly tribute to the printer-statesman. Printed in the handsomest style and finely illustrated. Price 25 cents (send 1-cent or 2-cent stamps). BEN FRANKLIN CO., 232 Irving avenue, Chicago.

EACH ISSUE of *The Proofsheet* contains matter worth, to proofreaders, printers and all literary workers, more than a year's subscription. No proofroom without it is properly equipped. Price 10 cents per copy; $1 a year. BEN FRANKLIN CO., 232 Irving avenue, Chicago.

ECONOMICAL SUBSCRIPTION LEDGERS save time, save money, prevent errors, quick reference. Meet every requirement of any newspaper. Specimen page, descriptive circular, prices, etc., address GRAPHIC PRINTING CO., Pine Bluff, Ark.

FROM MANASSAS TO APPOMATTOX—Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

KOHN'S COLOR GUIDE for printers, lithographers, engravers and artists; a practical guide for mixing colors, engraving color plates and printing color work; saves labor and expense, showing a chart of sixty-three distinct colors produced by three impressions with the three primary colors. Price $1; Kohn's color matcher, 25 cts. NATIONAL PHOTO-ENGRAVING CO., Seventh and Chestnut sts., Philadelphia, Pa.

LOCATION CHANGED, but still selling the best specimen book ever published—Calendar Blotter Specimens—at 50 cents per copy, prepaid. Fraternally yours, HOLLIS CORBIN, Knightstown, Ind.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO., 1921 Kinney avenue, Cincinnati, Ohio.

FOR SALE.

BARGAINS—For the next thirty days we offer for sale at nominal figures the following secondhand folders, overhauled and in good condition: Dexter 3 and 4 fold, with 8 and 16 page paster and trimmer, 18 by 24 to 26 by 40; Stonemetz 3 and 4 fold, 19 by 21 to 21 by 42; Chambers 3 and 4 fold, 16-page paster, 24 by 36 to 33 by 49. SEYBOLD MACHINE CO., Dayton, Ohio.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "E 14," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

$135 CASH will buy a secondhand Ostrander Router; this cost $275. Condition first-class. Quick, if you want this bargain. THE TERRY ENGRAVING CO., Columbus, Ohio.

SITUATIONS WANTED.

POSITION WANTED—By steady, reliable union man, competent in all departments of printing. Original; can do finest embossing, read proof, estimate or anything. Married; don't drink. Can take charge of job department; good references. Address "E 25," care INLAND PRINTER.

POSITION WANTED—Printer with up-to-date ideas on office management desires position as foreman; thoroughly competent; can estimate on all classes of work. Address "E 22," care INLAND PRINTER.

PRINTER—Young man, six years' experience, good on ads. and jobwork; city or country; $10. Address "E 10," care INLAND PRINTER.

SITUATION WANTED—By competent pressman; can take charge. Address "E 11," care INLAND PRINTER.

SITUATION WANTED—By first-class pressman of fifteen years' experience in all kinds of work, and competent to take charge. Address "E 21," care INLAND PRINTER.

SITUATION WANTED—Good all-around commercial and ad. man desires to make change; capable of taking charge. Best of references as to ability, honesty and sobriety. Address "E 23," care INLAND PRINTER.

WANTED—Position as job or ad. man; can take charge of medium-sized job office or daily; an up-to-date job man, and can prove it by my work; married; ten years' experience; steady work. Address, stating wages, "E 19," care INLAND PRINTER.

WANTED—Practical printer, experience as foreman, superintendent, business manager and correspondent, in first-class house, desires to change. At present engaged and giving satisfaction to employers, who pay well. Competent to take entire charge of both business and mechanical departments. Address "E 18," care INLAND PRINTER.

WANTED—Situation as foreman of pressroom or stereotype department, or both. At present employed on one of leading dailies in New England in same capacity. Address "E 15," care INLAND PRINTER.

HELP WANTED.

FOR SALE—A half interest in well-established paying newspaper and job office in a Northwestern state. Present proprietor holds government office, and wants experienced practical printer to take charge mechanical department. Address "E 24," care INLAND PRINTER.

HELP WANTED.

UNITED STATES CIVIL SERVICE EXAMINATIONS occur soon in all states for positions in government printing, railway mail, postal, customs and internal revenue services; no political influence necessary. High grade insures appointment. Full information free. U. S. BUREAU OF INFORMATION, Cincinnati, Ohio.

WANTED—A man who understands the publishing business to take charge of a prosperous publishing concern sixty miles from Chicago; $5,000 capital required. Well secured. Address "L 45," care Lord & Thomas, Chicago.

WANTED—Competent man to take foremanship of large bindery department in Atlanta, Ga.; must be up-to-date in every line and able to foremanize forty to sixty people; correspondence solicited. Address "ELLIS," P. O. box 662, Atlanta, Ga.

WANTED—First-class art team to take charge of photo-engraving plant and do some chalk plate work. Must be competent to handle the drawing, photographing, etching and routing. A steady position for competent willing men. Address, stating salary expected, "E 12," care INLAND PRINTER.

WANTED—Pen-and-ink artist to make original drawings and take charge art department illustrated weekly newspaper in middle state. Permanent position and good wages to right man. Inclose particulars and clippings of work. Address "E 16," care INLAND PRINTER.

WANTED—Pressmen to use H. L. Roberts & Co's Tape Couplers, the only practical method of permanently connecting ends of tape. Send $1 to 48 Centre street, New York, for sample outfit. Indorsed by leading pressmen everywhere.

BUSINESS OPPORTUNITIES.

AT ADMINISTRATOR'S SALE—A small but complete lithographic outfit, small cylinder press for printing on tin, hand press, ruling machine, 18 stones, etc., at any rate. Make an offer. Write to MRS. ANTONIE RACEK, 1504 Williams street, Omaha, Neb.

BOOKBINDERY FOR SALE—Ruler, pager, perforator, shears, backer, press, tools; cash or on time; singly or in bulk. Will take working interest in printing office. Used but little; cost $1,200. A. C. ROBINSON, Mecca street, Cleveland Ohio.

FOR SALE—At 60 per cent of its value. A weekly class journal in healthy condition. Circulation 8,000; subscription price, $2 per year. Reason for selling, publisher has other interests demanding his time. Location could be changed, as the circulation is national. Address "E 17," care INLAND PRINTER.

JOB PRINTING OFFICE FOR SALE—Up-to-date; good patronage; low price; Massachusetts town of 8,000. Owner has other business; it will pay to investigate. Address "E 26," care INLAND PRINTER.

WANTED—To lease, with privilege of purchasing, a country newspaper office. Address E. S. SHERRATT, Morrison Block, Oil City, Pa.

WANTED TO PURCHASE.

CYLINDER PRESS WANTED—Size 29 by 42, 31 by 46, or similar size. Must be in good condition—no old ramshackle affair wanted; Cottrell, or other good make; give price and terms. Address B. F. BENNETT, 21 Broad street, Atlanta, Ga.

WANTED—For cash, two-revolution four-roller press, standard make, but little used. Address "E 20," care INLAND PRINTER.

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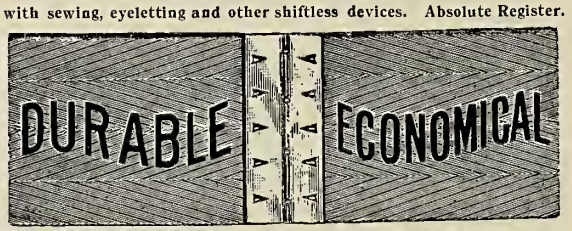
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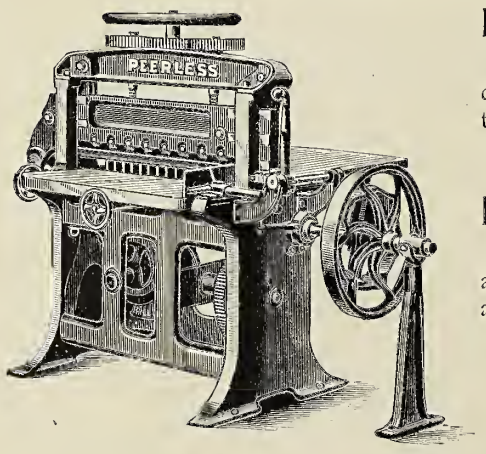
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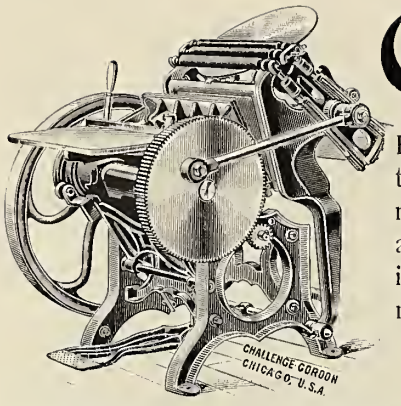


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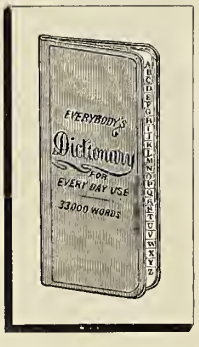
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Bingham's Flexible Tableting Compound.

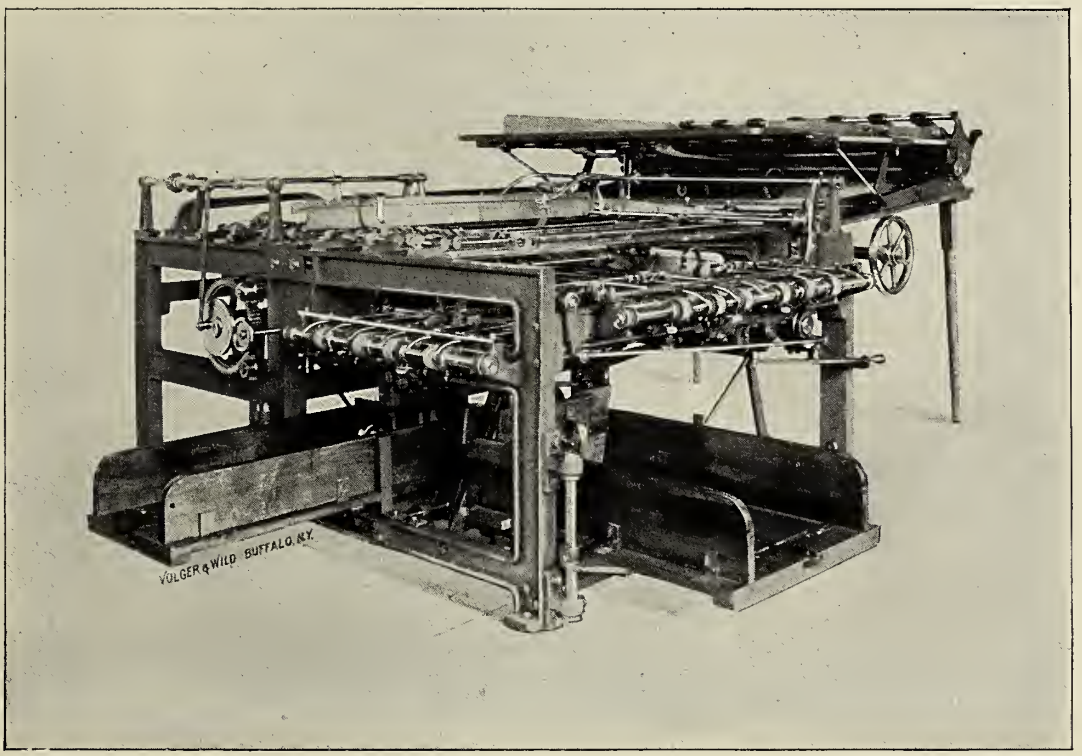
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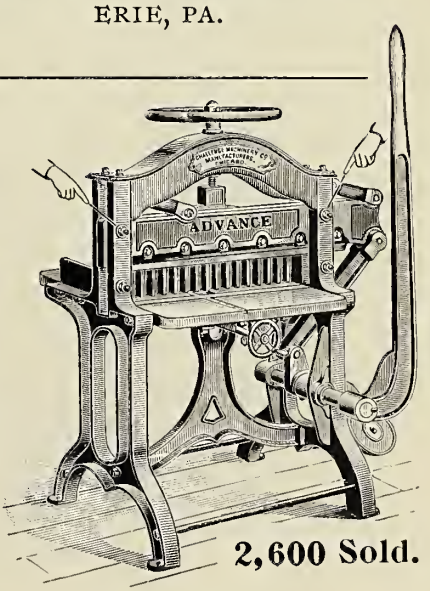
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See the **ADVANCE**, and you will take no other.
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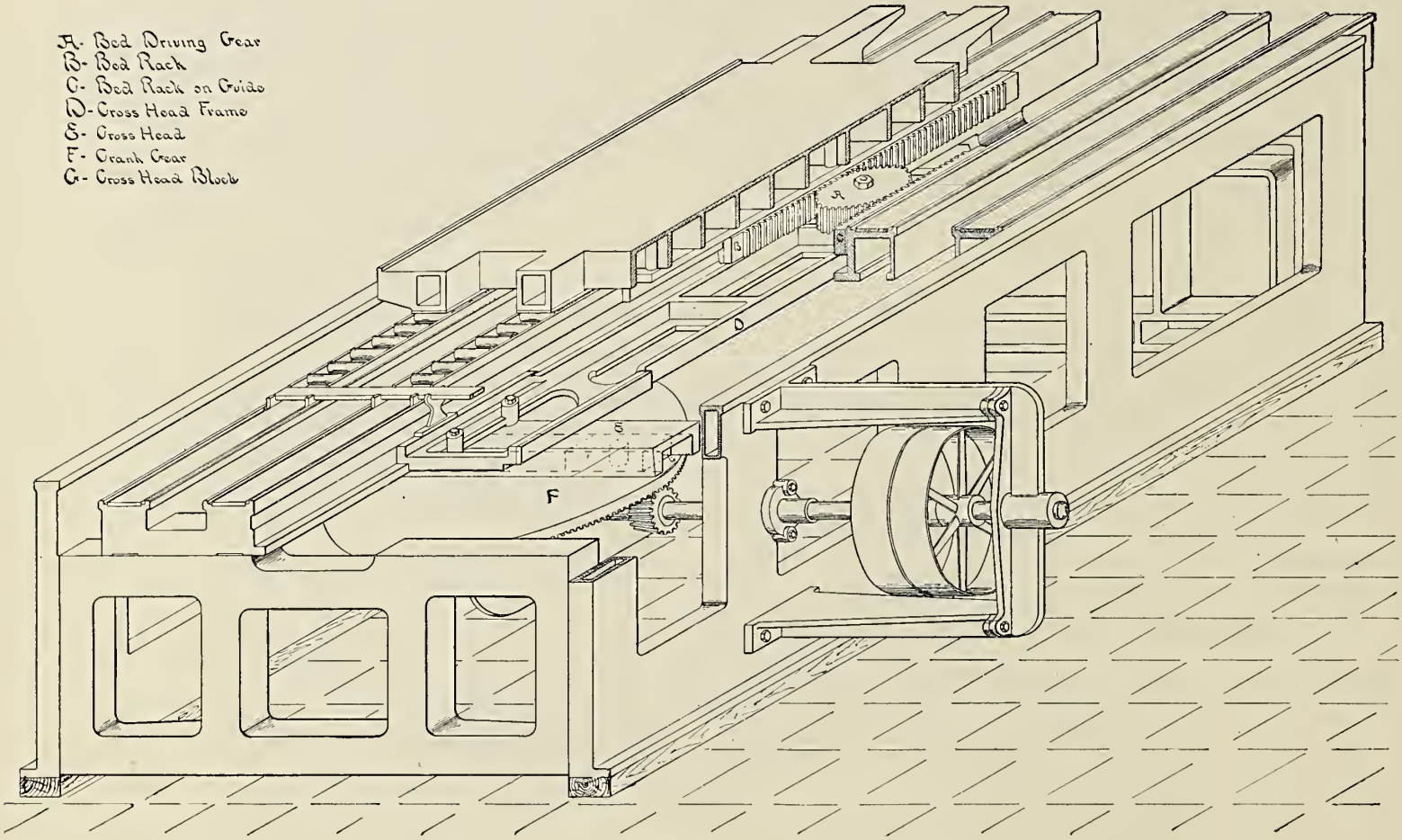
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The bed is driven by our celebrated crank, with the greatest possible speed, smoothness and accuracy; no cams or springs being used in any part of the construction.

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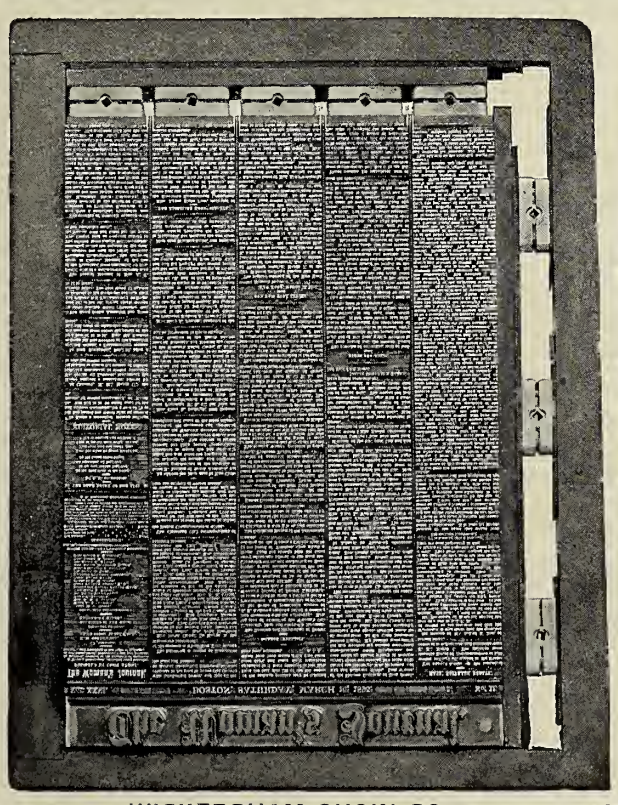
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There are scores of printers who are constantly wondering why it is that with their behind-the-times presses they are not catching some of the large orders and lucrative runs of presswork.

If we may be allowed to make a suggestion, we should advise a change of fishing equipment, to the end that these profitable big fellows may be caught. Suppose, for example, that you put in a Cottrell Flat Bed Perfecting Press, which will enable you to name any price for work in competition. Then you can do twice as much presswork as any ordinary office, or do a given run in half the time of any other printer.

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Think of this seriously for a moment or two.

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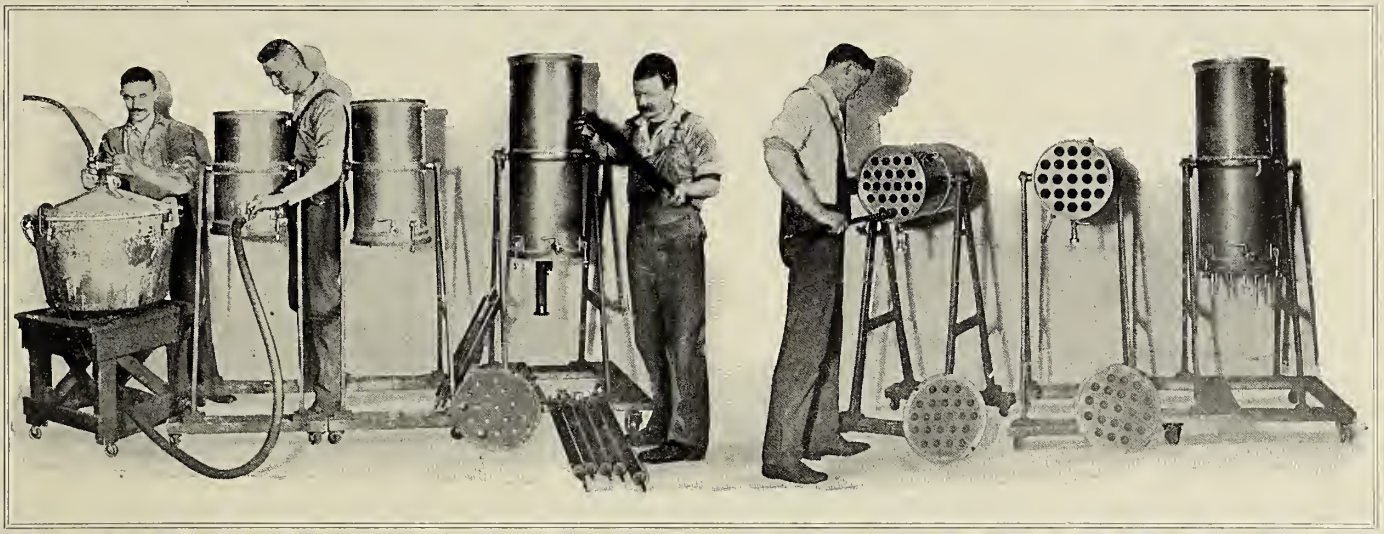
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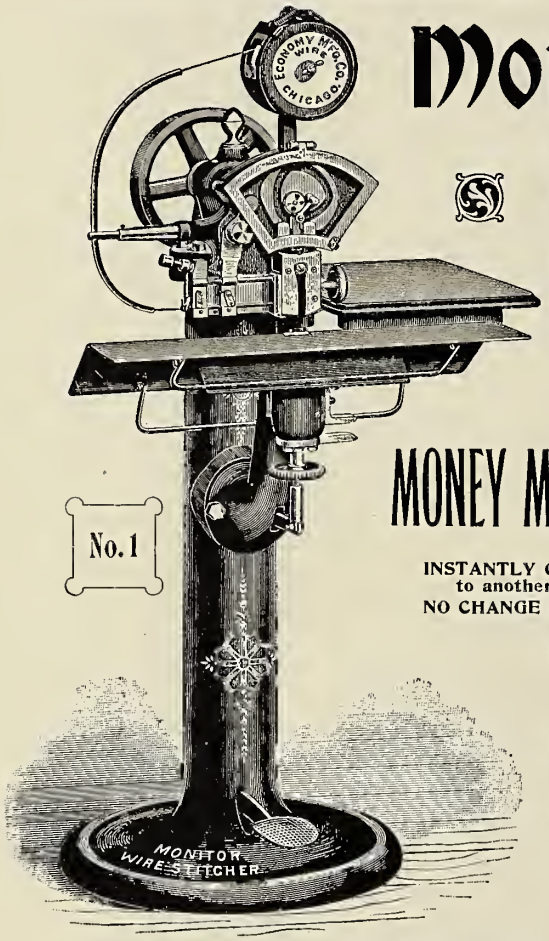
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RELIABLE.

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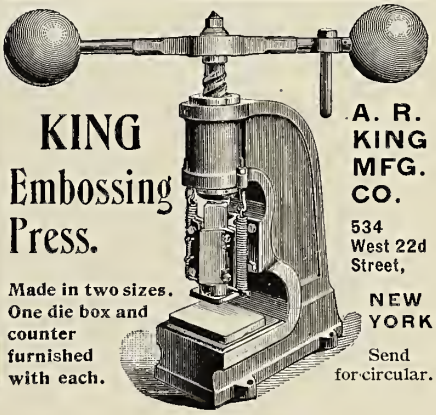
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AMERICAN PRESSMAN, official organ of the International Printing Pressmen's Union of North America. A technical trade journal devoted to the interests of Presswork and to all Pressmen. $1.00 per annum; sample copy, 10 cents. Advertising rates on application. If you want to keep up with the times in your trade subscribe for it. If you want to sell good goods at a profit advertise in it. Robert D. Sawyer, editor, 57 Washington street, Chicago.

AMERICAN STATIONER; established 1874; every Thursday; $2.00 a year; single copies, 10 cts. Howard Lockwood & Co., publishers, N. W. corner of Bleecker street and South Fifth avenue, New York.

ANTHONY'S PHOTOGRAPHIC BULLETIN, devoted to photography and process work. Every issue copiously illustrated. Practical articles on process work and on photography by practical men. Send 25 cts. for sample copy. Subscription, $2.00 per year, $1.00 for six months. Published by E. & H. T. Anthony & Co., 591 Broadway, New York.

ART STUDENT, an illustrated monthly for home art study of drawing and illustrating—and **THE LIMNER**, art school news and art school literature. Edited by Ernest Knaufft, Director of the Chautauqua Society of Fine Arts. The illustrations are all by the great masters of illustration and draftsmanship, the instruction is practical. **THE ART STUDENT** has just been consolidated with **THE LIMNER** and will hereafter contain news of the Art Schools which was a feature of that journal. Subscription price, $1.00 a year; 50 cts. for six numbers; 25 cts. for three numbers. The Art Student, 132 West 23d street, New York city.

BRAINS, a weekly journal for advertisers. It contains photographic reproductions of the best retail advertisements to be found in the various publications of the English-speaking world, together with many hundred excellent suggestions for catchlines, reading matter and best typographical display of advertisements. The only journal in the world devoted exclusively to retail advertisers and to the men who write and set their ads. Printers get many good suggestions for display from it. Subscription price, $4.00 a year. Sample copy of BRAINS free. Advertising rates on application. Brains Publishing Co., Box 572, New York.

BRITISH PRINTER, a bimonthly journal of the graphic arts. At the head of British printerdom. First in subscribed circulation; first in advertising patronage. 7s. per annum. Specimen copy, 1s. Post free. Valuable technical notes, original job designs, news of the craft, splendid illustrations in monochrome and color. Raithby, Lawrence & Co., Ltd., 1 Imperial Buildings, Ludgate Circus, London, E. C. De Montfort Press, Leicester.

BRITISH AND COLONIAL PRINTER AND STATIONER, a weekly journal of British, Colonial and Foreign printing and stationery trade intelligence, mechanical and other inventions illustrated, novelties in leather and fancy goods, books and book manufacture, patents, gazette and unique financial trade news. Subscription, $3.00 per annum. Post free to any address in the three Americas. Published by W. John Stonhill, 58 Shoe Lane, London, England. Specimen copy gratis aud post free on application. Established 1878.

BUSINESS, "The Office Paper" a monthly journal treating upon business management, office routine, accounting and advertising. It contains the best thought of progressive business men, leading public accountants, and advertising experts on various divisions of office work. A supplement, "Practical Accounting," is conducted with the immediate coöperation of men prominent in different accountants' organizations. A second supplement, "Mirror of Advertising," contains handsomely printed reproductions of the best advertising of the day, making it an indispensable adjunct to every advertising department. Subscription price, $2.00 per year, including both supplements. Single copies, 20 cts. Published by Kittredge Company, 13 Astor Place, New York city.

DEUTSCHER BUCH- UND STEINDRUCKER, a monthly publication, devoted to the interests of printers, lithographers and kindred trades. The best German trade journal for the printing trades. Manufacturers and dealers in printers' supplies who wish to introduce or extend their business on the European continent, will find this publication a good medium for advertising. Yearly subscription to foreign countries, $1.25, post free. Sample copy, 10 cents. Address, 19 Dennewitzstrasse, Berlin W 57, Germany.

EFFECTIVE ADVERTISER, the very best and largest circulated trade journal for the stationery, printing and kindred trades. Best medium for advertisers. 10,000 copies published monthly. Subscription, $1.00 per year. South Counties Press, Ltd., 10 Wine Office Court, Fleet street, London, E. C., England.

ELECTRICAL ENGINEERING. Electricity is not only the cleanest and most convenient form of energy, but is the favorite for use in every department of a printing establishment, whether pressroom, bindery or composing room. How best to utilize electricity is what you can learn by reading the pages of this handsomely illustrated monthly magazine. Trial subscription for four months on receipt of 25 cts., stamps or silver. Electrical Engineering, 212-214 Monroe street, Chicago, Ill.

ENGRAVER AND PRINTER. Leading journal in its line in the East. Most artistic periodical published. Known circulation. $2.00 per year, 25 cents per copy. No free sample copies. The Engraver and Printer Company, Publishers, Boston, Mass.

INTERNATIONAL ART PRINTER, a book of specimens of printing, issued on the last of each month. **The American edition** commences in February. In it will appear no advertisements, except on the cover pages. **The Canadian edition** will carry any legitimate ad. If you have anything to sell to Canadian printers, an ad. in the I. A. P. is guaranteed a larger circulation than any other printers' journal circulating in Canada. Subscription, either edition, $2 per year; single copies 25c; no free samples. Arthur M. Rutherford, Publisher, 130-132 Poulett street, Owen Sound, Canada.

GEYER'S STATIONER, issued every Thursday, devoted to the interests of stationery, fancy goods and notion trades; $2.00 per year; single copies, 10 cts. Andrew Geyer, publisher, 63 Duane street, New York.

LA REVISTA TIPOGRAFICA (monthly), the only journal in Mexico devoted to the art of printing. As an advertising medium it offers exceptional facilities for the extension of trade in Mexico and South America. Invaluable to exporters, circulating as it does throughout Mexico, Central and South America. Send for rates. Subscription, $1.00 per year. Sample copies, 10 cts. (stamps). Ed. M. Vargas & Co., publishers, P. O. Box 34, Yrapuato, Gto., Mexico.

MODERN ART, quarterly, illustrated; edited by J. M. Bowles; published by L. Prang & Co., 286 Roxbury street, Boston. The most artistically printed periodical in the United States. In 12-point old style antique, in red and black, on French handmade, rough-edge paper, with wide margins and large initials. "A work of art itself."—Chicago *Tribune*. $2.00 a year. Sample copy, 50 cts. in stamps. Circulars free. Poster, 25 cents.

NATIONAL ADVERTISER is published on the first and fifteenth of each month in the interest of publishers and advertisers. It is the oldest, most progressive and most thoroughly practical journal of its class in existence. Its value to publishers consists largely in its persistent and fearless exposures of frauds and humbugs all over the country, whose object is to cheat the newspapers. Subscription, $1.00 a year. Each subscriber receives as a premium "A Few Advertisers," which shows through what agencies the large business of the country is placed. The NATIONAL ADVERTISER is published by The Consolidated Press Company, 16 and 18 Chambers street, New York.

NATIONAL PRINTER JOURNALIST is a standard publication on newspaper making. It covers every department—business management, news, editorial, advertising, circulating and printing. It is the official paper of the National Editorial Association, and contains all the papers and discussions before that body. It also contains reports of the meetings of State and District Press Associations, United Typothetæ of America and other employing printers' organizations. $2.00 per year, $1.00 for six months, 20 cts. per copy, none free. B. B. Herbert, editor 327 Dearborn street, Chicago.

NEW ENGLAND PRINTER AND ALLIED TRADES JOURNAL, official organ of the Boston and New England Typographical Unions. A distinctively labor trade magazine. Published at 72 Essex street, Boston, Mass., C. W. Gould, Manager. Terms, $1.00 per year.

NEW ENGLAND STATIONER AND PRINTER, devoted to the interests of stationers and printers. Published monthly; $1.00 per annum; sample copies, 10 cts. Chas. C. Walden, publisher, Springfield, Mass.

NEWSPAPER WEST (monthly), for advertisers, writers, publishers and artists. Subscription, $1. Ewing Herbert, publisher, Hiawatha, Kansas.

PAPER TRADE JOURNAL; established 1872; every Saturday; $4.00 a year; single copies, 10 cts. Howard Lockwood & Co., publishers, N. W. corner Bleecker street and South Fifth avenue, New York.

PHOTO-BEACON, devoted to photography. It aims at dealing with all phases of the art in a plain, practical way. $1.00 a year; single copies, 10 cts. Published by The Beacon Publishing Co., 15 Tribune Building, Chicago.

PHOTOGRAPHIC TIMES is acknowledged the leading photographic magazine of the world. Published monthly at 60 and 62 East Eleventh street, New York, U. S. A. Subscription price by the year, $4; single copy, 35 cts.

PRACTICAL PROCESS WORKER AND PHOTO-MECHANICAL PRINTER. The only magazine published in the United States devoted exclusively to the interests of photo-engravers. Published monthly by the Scovill & Adams Co., of New York, 60 and 62 East Eleventh street, New York. Subscription price, 50 cts. per year.

PRINTER AND PUBLISHER is the only journal in Canada representing the printing and publishing industry. It is issued promptly on the 15th of every month. It contains information of value, articles of general interest and is well illustrated. Advertising rates reasonable for good service. Subscription price, $2.00 per year; 20 cts. per copy. Printer and Publisher, Toronto or Montreal.

PRINTING TIMES AND LITHOGRAPHER, for printers and all kindred trades. Aims straight for practical work, which is now acknowledged by all who see it. Subscription, 5 shillings per annum. Printed and published by Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, and Vale Road Works, Tunbridge Wells, England.

PROCESS WORK AND THE PRINTER, for photo-mechanical engravers and high-class printers. Subscribe to it, read it, profit by it, contribute to it. Buy from its advertising columns. Get all your trade friends to subscribe. Monthly, threepence. Specimen copy, free 4½d. Published by Percy Lund & Co., Ltd. The Country Press, Bradford; and Memorial Hall, London, E. C.

PROFITABLE ADVERTISING, the advertiser's trade journal. An illustrated monthly magazine devoted to the interests of publishers and advertisers. Full of practical, profitable ideas. Tells you what you want to know about advertising. Bright, original retail department. Gives printers actual specimens of elegant typography. Pays advertisers (write for rates), more than pays subscribers. Price, $1.00 per year, sample copy free. Kate E. Griswold, editor and publisher, 13 School street, Boston, Mass.

SCOTTISH TYPOGRAPHICAL CIRCULAR; established 1857; published monthly; by post, 1s. 6d. per annum. Order from William Fyfe, 17 Dean Park street, Edinburgh. The only printing trade paper published in Scotland, and the best and cheapest medium for trade announcements. Advertisements and communications sent to the editor, care of Messrs. McFarlane & Erskine, St. James' square, Edinburgh, receive prompt attention.

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SHEARS, the leading paper-box maker's and bookbinder's journal. Full of trade news and technical information. Its advertising columns form the most complete directory of manufacturers of machinery and supplies used in these industries. Subscription, $1.00 per year. Send 10 cts. for sample copy. Geo. E. Jenks, publisher, 198 Clark street, Chicago.

THE WRITER, the only magazine in the world devoted solely to explaining the practical details of literary work. Subscription, one year, twelve numbers, $1.00; single copies, 10 cents. Address P. O. Box 1905, Boston, Mass. Mention THE INLAND PRINTER.

TRADE PRESS, a monthly magazine devoted to the interests of special journals and special advertising. Its special attention is given to methods of conducting trade and class journals, principles which underlie trade journal advertising and advertising in special fields, catalogue making, and it aims to show each month fine specimens of up-to-date engraving, new type faces, fine printing inks, and good paper. It will contain two novel and interesting departments, Money Makers for Advertisers and Money Makers for Publishers, two treasuries of good ideas and suggestions. Subscription, $1 a year; single copies, 10 cts. Advertising rates on application. Irving G. McColl, Editor and Manager. Address, 324 Dearborn street, Chicago.

TYPOGRAPHICAL JOURNAL (official paper of the International Typographical Union of North America) is replete with information of interest to the craft and is on file in all reputable printing offices in the United States and Canada. If you want to know what the printers are doing, read it. Published semi-monthly, 25 cts. per annum. Address The Typographical Journal, De Soto Block, Indianapolis, Ind.

UNION PRINTER AND AMERICAN CRAFTSMAN, the advocate of the organized labor of the country. The best trade paper published in the East. Subscription rates, one year, $1.00; six months, 50 cts. Warren C. Browne, 12 Chambers street, rooms 9 and 10, New York.

UNITED STATES PAPER-MAKER, devoted to the interests of paper-makers. Published monthly; $2.00 per annum; sample copies, 20 cts. Chas. C. Walden, publisher, 132 Nassau street, New York.

WESTERN ADVERTISER, a monthly journal for business men, devoted to advertising interests. Subscription, $1.00 a year; six months, 50 cts. Gives all that is latest and best in regard to advertising. Advertising rates made known on application. Chas. D. Thompson, editor and proprietor, 312 Karbach Block, Omaha, Neb.

WILSON'S PHOTOGRAPHIC MAGAZINE, an up-to-date, illustrated technical journal for photographers and process workers. Gives special supplement in every issue devoted to the latest process methods, color reproduction, etc. Every process man should subscribe for 1896. $3.00 per year. Single (current) number, 30 cts. Sample copy, 10 cts. Edward L. Wilson, 853 Broadway, New York.

WORLD'S PAPER TRADE REVIEW, published every Friday. A weekly journal for papermakers and engineers. The world's commercial intelligence relating to mill construction, the paper and allied trades. A weekly record of imports at and exports from all United Kingdom ports. The journal for all connected with or interested in paper, wood-pulp, or the chemical and mechanical industries as affecting paper manufacture. £1 per annum, post free to any address in the world. Send for sample copy gratis and post free. W. John Stonhill, editor, publisher and proprietor, 58 Shoe Lane, London.

Bradley Cover and Poster Designs.

In order to meet the large demand for the work of this artist, THE INLAND PRINTER COMPANY has prepared sets of twelve of his Cover and Poster Designs gotten up in two styles, one on fine enameled book paper, for $1.00, and a limited edition of 100 on handmade, deckle-edged paper, each signed and numbered by Mr. Bradley, for $3.00. These designs are full size, each on a separate sheet, and both sets are inclosed in appropriate and artistic wrappers, tied with ribbon. If you desire to secure either of these, it will be necessary to place orders at once. Sent postpaid on receipt of price.

150 Nassau St., corner Spruce, NEW YORK.

INLAND PRINTER COMPANY, 212-214 Monroe St., CHICAGO.

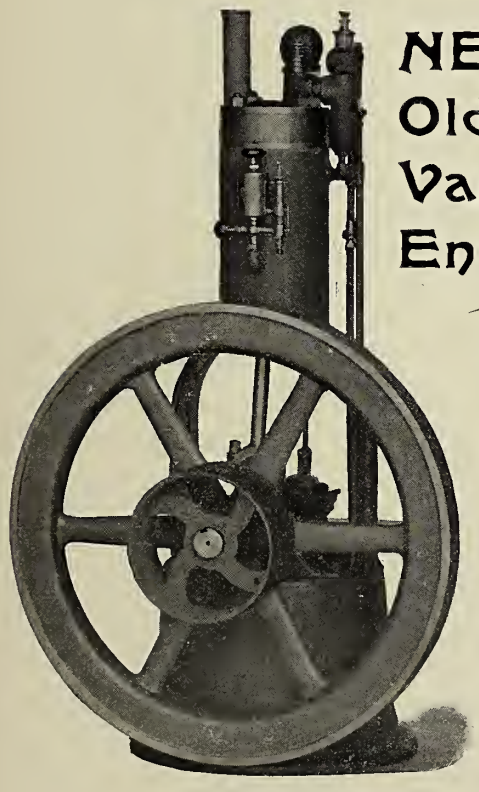
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The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company can now be obtained in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. A 160-page book, 9 x 12 inches in size. Sent to any address on receipt of 50 cents.

THE INLAND PRINTER CO., Publishers,

150 Nassau Street, corner Spruce, NEW YORK. 214 Monroe Street, CHICAGO.

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NEW Olds' Safety Vapor Engine...

FREE from cams, gears, rock-arms, levers, counter shafts, and two-thirds the usual complications.

THE ONLY self-contained engine; no gasoline connections to make. Bolt engine down, fill with gasoline, and it is ready for business.

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The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $6.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT WRITERS.

Bagley, Frank B., P. O. Box 91, Philadelphia. Advertising matter written, illustrated and displayed at reasonable rates. Prompt work.

Goodwin, H. L., Phillips, Me. Apt advertising matter written at nominal prices.

Marston, Geo. W., Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, $2.00.

Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.

Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.

Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

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American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

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American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

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Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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Whiteson's Embossing Composition is the best. For sale everywhere.

ENGRAVERS.

Binner Engraving Co., zinc etchings, half-tones, wood engravings, color work, 195-207 South Canal street, Chicago.

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Rainbow, A. W., Company, 358 Dearborn street, Chicago. Fine wood cuts a specialty.

Rogers, Murphy & Co., high-class wood and process engravers, 318 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

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Ault & Wiborg Co., The, Cincinnati and Chicago; Ault & Wiborg, New York.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

INK MANUFACTURERS.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefounding Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 27 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Roosen Ink Works, 66 and 68 John st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, Philadelphia and Chicago. Highest World's Fair award for Golding Jobber and Pearl presses.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 11 Spruce st., New York.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

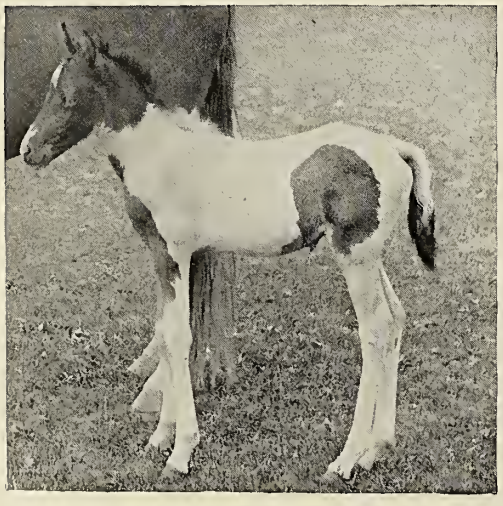
PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 11 Spruce st., New York.



HALF-TONES
at ~~12~~ 15 Cts. per Square Inch.

WE have been obliged to mark up the price. We are so overrun with orders that we shall only complete what work we now have in hand at 12 cents. While business is good we must charge 15 cents for first-class half-tone plates.

Boston Engraving and Mclndoe Printing Co.

115 Purchase Street, Boston, Mass.

Correspondence Solicited.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 400 and 402 N. Third street, St. Louis, Mo. Photo-engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS.

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July . . . 2, 1895
October . 26, 1895
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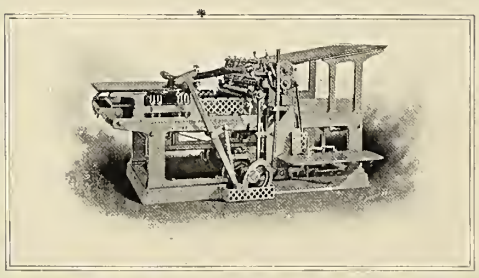
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WHEN the representative of a printing press manufacturer claims that his press will run as fast as the "Miehle"

WHEN he represents that it will carry a full type form as fast as the "Miehle"

WHEN he represents it as being as powerful as the "Miehle" . . . . . .

WHEN he represents it as being equal in ink distribution to the "Miehle".

WHEN he represents it as being as handy and as quickly made-ready as the "Miehle" . . . . . .

WHEN he represents it to be as well-made and of as choice material as the "Miehle" . . . . . .

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Have him write it in the Contract.

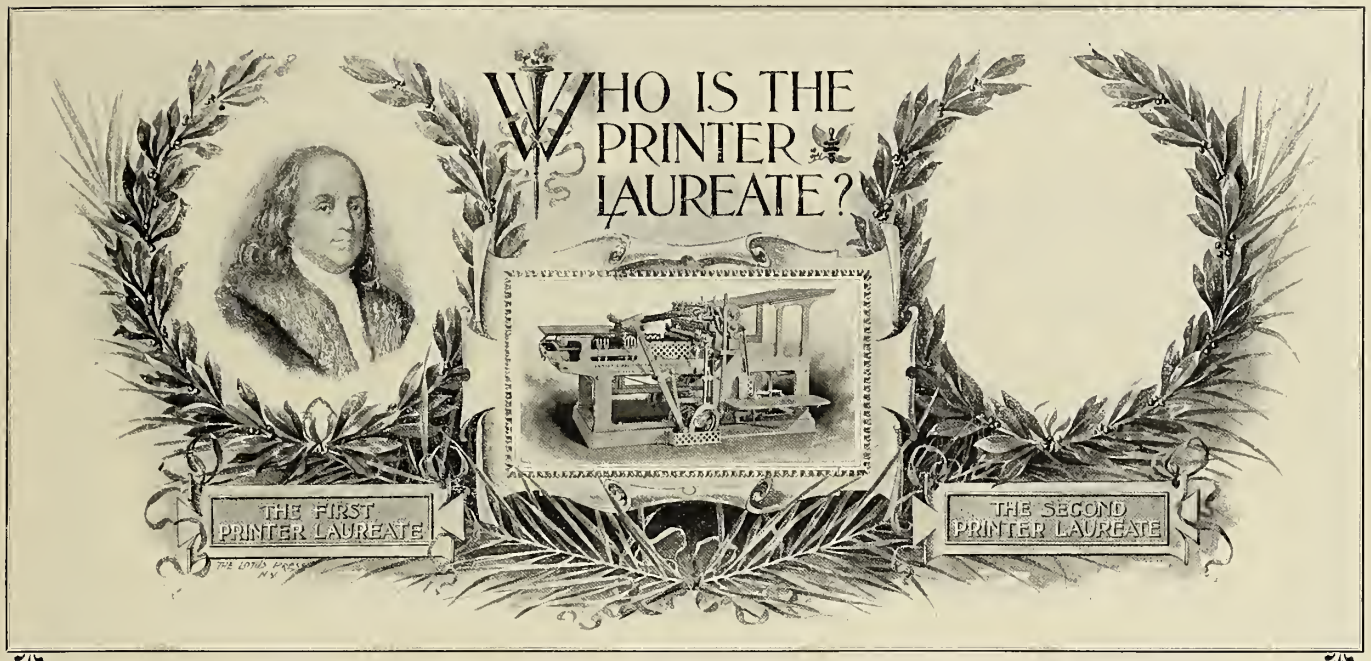
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THE MIEHLE PRINTING PRESS & MFG. CO. CHICAGO & NEW YORK

SEND FOR 1896 CATALOGUE

"

[From THE INLAND PRINTER for May.]



The Country is Aroused

and the interest already awakened in the search for the Printer Laureate is beginning to assume national proportions! There is every indication that a big vote will be polled!

Sectional interest—that feeling so nearly akin to love of home and country—is rapidly developing a sentiment which cannot fail to bring the representative men of all the great cities to the front in a friendly and honorable contest for popularity, the Printer Laureateship and a "Century" Pony!

Some of the more progressive and ambitious candidates are, we understand, making known to their friends their candidacy for the Printer Laureateship. The more the merrier! Let no good man hide his light under a bushel, and may he who best deserves the Laurel win it!

Upon the votes already received appear the names of many men of national repute, and at this writing it would indeed be difficult to hazard a prophesy regarding even the locality from which the Printer Laureate will arise!

Mr. W. W. Pasko, author of the American Dictionary of Printing and Bookmaking, and Recording Secretary of the New York Typothetae, who is organizing the Committee on Voting and Award, reports that as yet he can give nothing out for publication. In the July number, however, a full report from the Committee may be expected.

Somewhere in Printerdom exists your ideal! Who is he? Vote for him that others may follow!

No man is too great to wear the title of Printer Laureate, and none too exalted to become the successor of Benjamin Franklin!

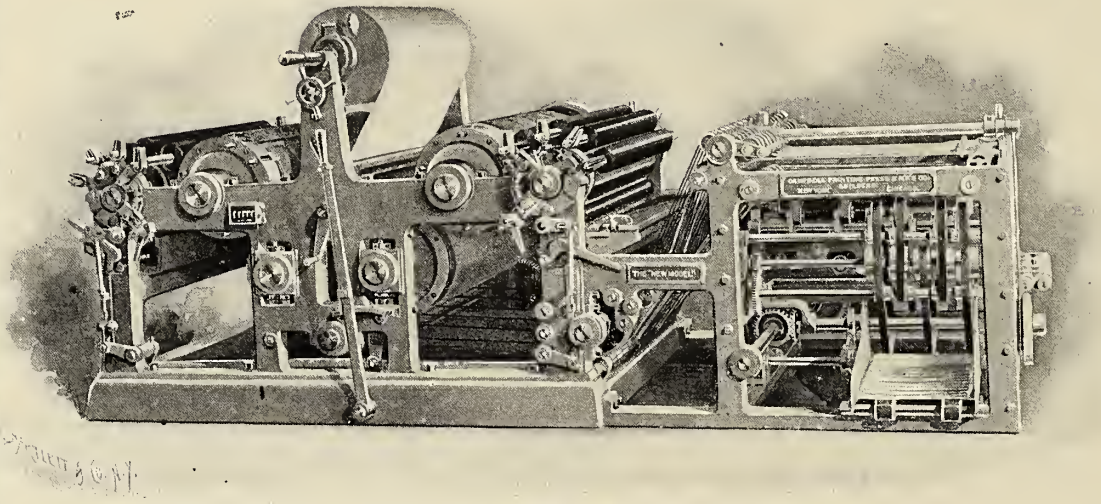
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334 Dearborn St., Chicago. **1 Madison Ave., New York.**

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Other presses are good, but the "New Model" is *better!* It is newer, more up-to-date, and is far better adapted to the needs of today than other machines which were designed five years before!



THIS IS IT!

Those who are using "New Models" are getting better papers, earlier, and for less money than you who do not! You may differ, *but the facts are against you!*

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

THE JAENECKE-ULLMAN CO'S Monthly Communicator

VOL. 1. NEW YORK, JUNE, 1896. No. 1.

ANNOUNCEMENT.

We have arranged with the publishers of THE INLAND PRINTER to use this seventh page of the magazine each month hereafter, and we propose to make it a medium of communication with all printers and firms interested in printing in general and our own trade in particular. We expect that in the course of time this page will be looked forward to by the readers of the paper with the same interest and expectation with which they would to their most important correspondence by mail.

We are told that there are a great many printers who read THE INLAND PRINTER who are not subscribers in the sense of having their names on its subscription list. To all such we make this proposition: Send us one dollar and an order for printing ink to any amount and we will have THE INLAND PRINTER sent to you for one year. This offer is addressed to strictly new subscribers and not to any person whose name has at any time been on the subscription rolls of THE INLAND PRINTER. No printer ever subscribed for a good journal and read it but that it did him a great deal of good, whether he was aware of the fact or not. For this reason we would like to see everyone of them get it, and are willing to do our part.

C C C BLACK.

In April we announced that purely as an advertisement we had put on the market 100,000 pounds of Superior Half-tone Cut Black Ink which we proposed to sell at 25 cents per pound in ten-pound cans or any multiple thereof, without regard to any price heretofore or hereafter in effect. The pages on which the announcement was made were printed with this ink and it was evident at a glance that 25 cents per pound was an astonishingly low price. Printers all over the country, therefore, hastened to take advantage of the offer, thinking it was too good to last. So it was, almost, for no printing ink manufacturer could afford to make ink of the quality of C C C Black and sell it at 25 cents per pound, as a regular thing. We made the offer as an advertisement of our business and expected it to cost us something.

Some who read it thought it was a sort of Too-Much-Johnson offer and sent us an order for the smallest quantity specified, as a precaution. Most of them saw their mistake when the ink was put on the press and immediately sent in an order for a larger quantity.

One hundred thousand pounds is a large quantity and there is still some of it left. The offer holds good now as at first and the printer who sends us $2.50 will receive 10 pounds of ink worth a great deal more. When the hundred thousand pounds are gone it will be impossible to purchase C C C Black at less than the regular price, which will then be announced.

OUR COLORED INSERT.

Elsewhere in this number of THE INLAND PRINTER appears a reproduction of a water-color sketch in four printings which is remarkable principally because it is the first time anything of the kind has been attempted with other than very high-priced inks. There is no better test possible of the quality of an ink than this which we show. In the reading pages of this number will be found an article on the three-color process from the standpoint of an inkmaker, to which we call especial attention.



Half-Tones

(COPPER)

12 Cents per Square Inch.

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You will be, if you use cuts engraved by the New Geleto-Carbon Process.

We are...

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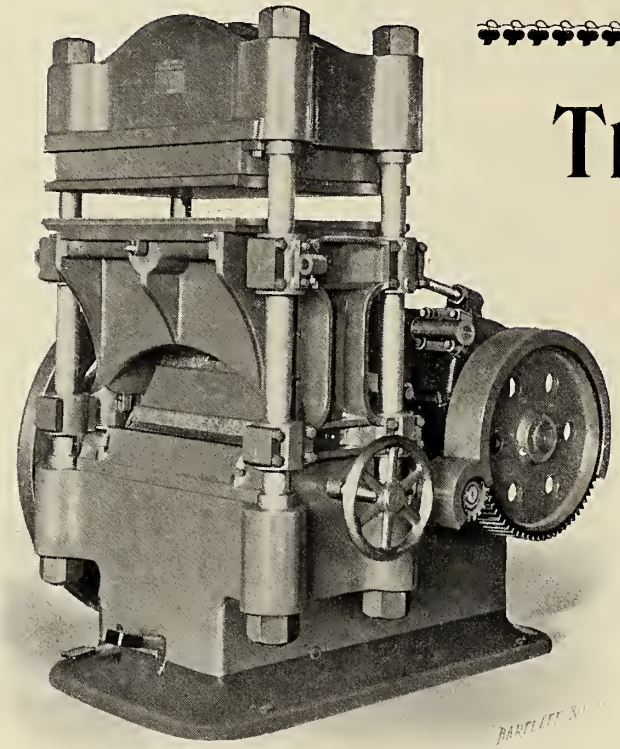
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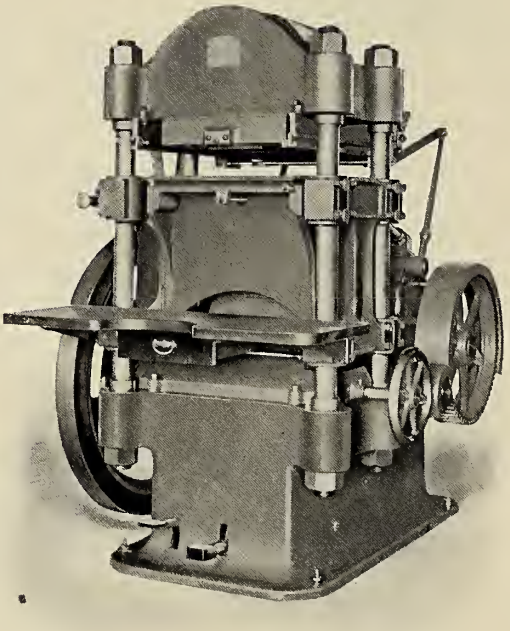


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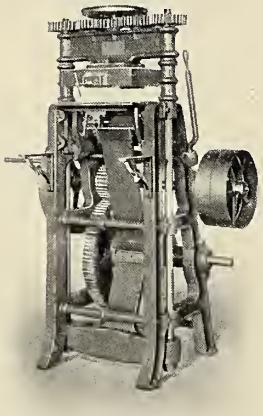
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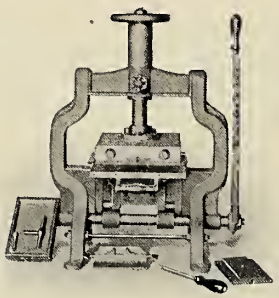
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Develop MAXIMUM Pressure and Speed, and require MINIMUM Space and Driving Power.

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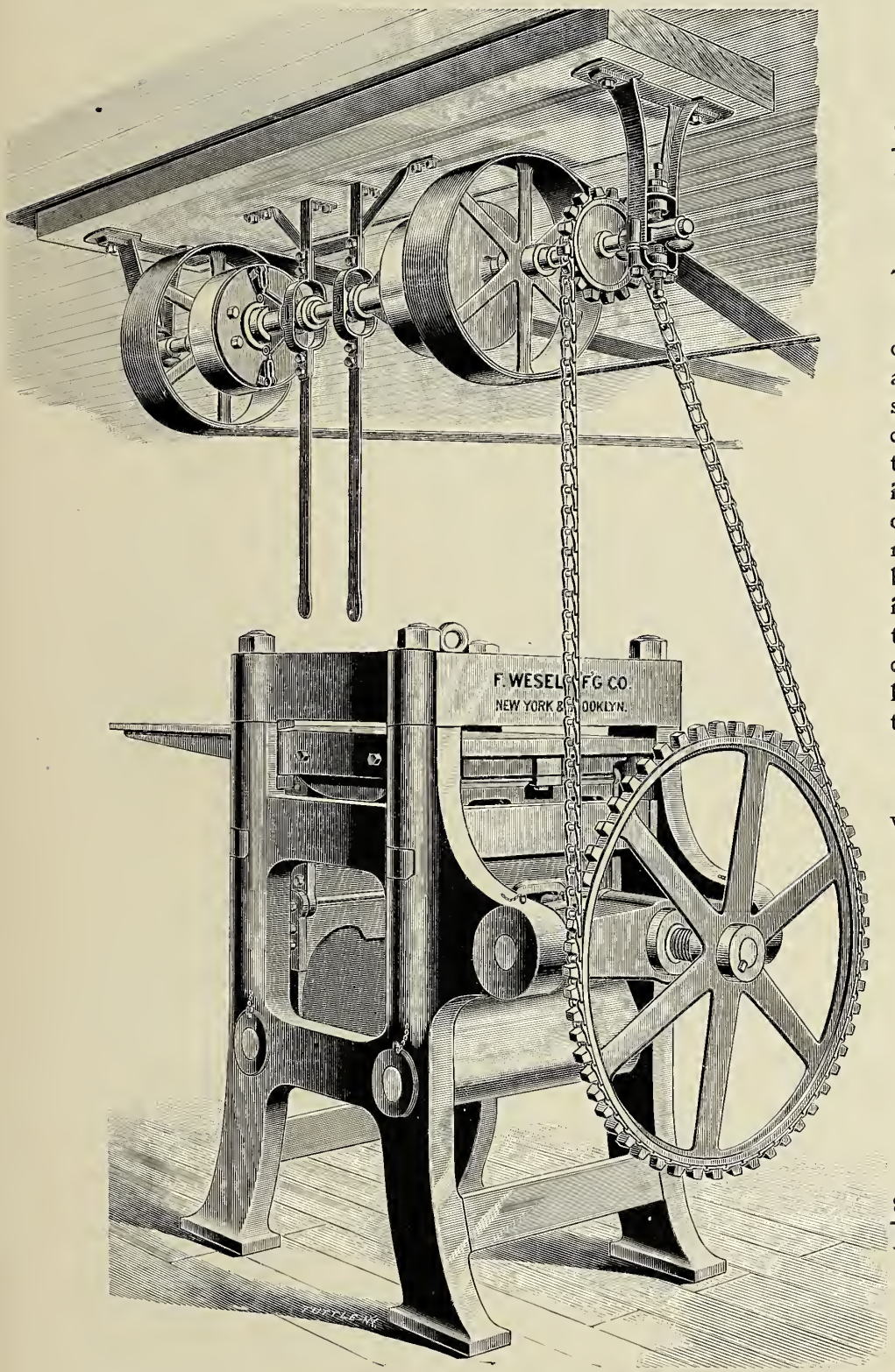
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THIS MACHINE.....

will mold the largest or smallest forms with equal accuracy, and being of unusual strength an enormous pressure can be given without straining the press. An even impression is always secured, and by means of the gauge on the front of the machine any desired depth can be molded. The screw turns in a bush which is separate from the yoke. The press can be changed from steam power to hand power, or vice versa, in less than five minutes.

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THE STANDARD FOR DOMESTIC USE AND EXPORT.

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Uniform in Quality.
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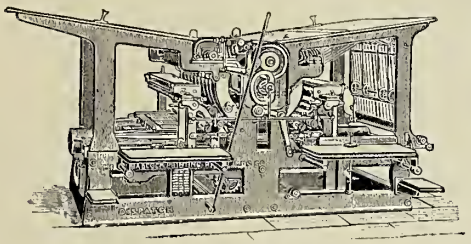
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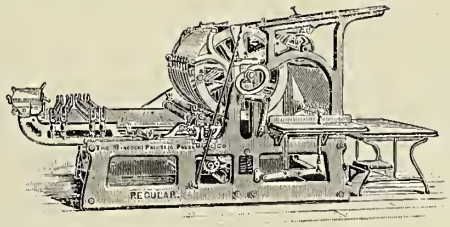
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Double and Single Feed. The best Flat Bed Newspaper Press made. 2500 to 3300 per hour.

Catalogue sent on application.



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A splendid Table Distribution Drum Cylinder Press. In every way equal to the best.

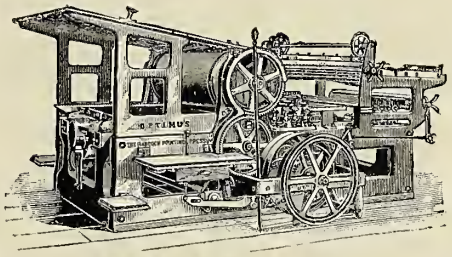
Nashville, Tenn.

BARNHART BROS. & SPINDLER.

Gentlemen:—We are glad to respond to your request for our opinion of the Optimus press which we bought of you February, '95. We have so far found that it is all you claimed for it. It has been in constant use since we put it in, on fine book and cut work. The past three months it has been running from ten to fifteen hours per day on a fine hardware catalogue, containing three or more cuts on each page, and it has done the work in a highly satisfactory manner. We have no trouble whatever in operating and have spent nothing for repairs. This gives the press a pretty good record.

Yours very truly,

MARSHALL & BRUCE CO.



THE OPTIMUS.

Fast as the fastest, more rigid, more good points. Best delivery ever made. Perfect Register.

Findlay, Ohio.

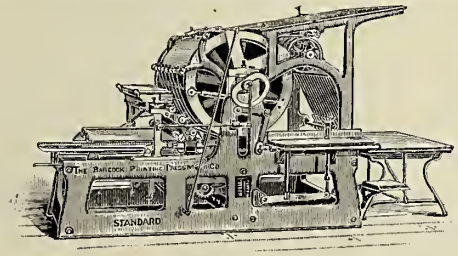
BARNHART BROS. & SPINDLER,

Gentlemen:—We have your letter of the 12th inst., and very cheerfully testify to the good qualities of the Babcock Dispatch Press. It has given us the most perfect satisfaction and has qualities that are not found in any other flat bed press. We have never had a moment's trouble with it from the time it was set up in our office, and it does its work well on all occasions. There is no press that I can think of that so well answers the purpose of a daily newspaper in a city of 20,000 people.

I make this statement freely and cheerfully.

Yours respectfully,

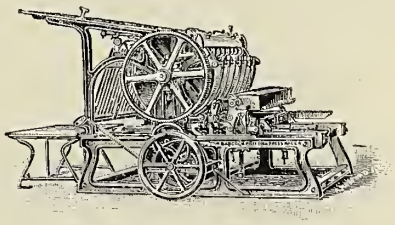
H. P. CROUSE, The Findlay Republican.



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A desirable all round Rack and Screw Press, equal in distribution to most three roller machines.

Catalogue sent on application.



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A beautiful Press adapted to large or small country offices. Size, Six Column Quarto Speed, 1500 per hour.

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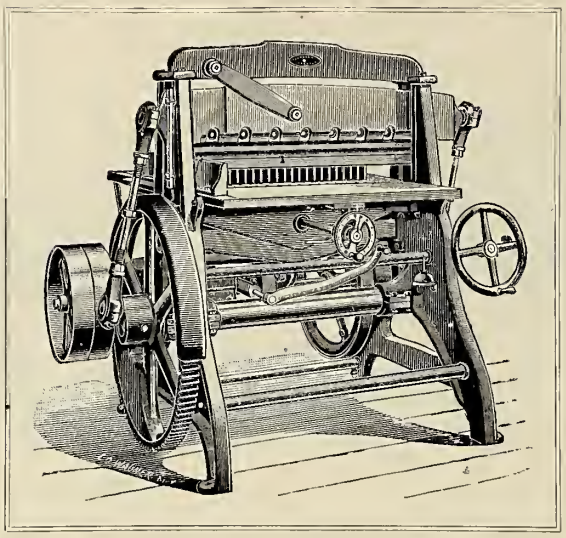
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a page full of enthusiastic
misrepresentation.

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CUTS SQUARE,
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FAST.

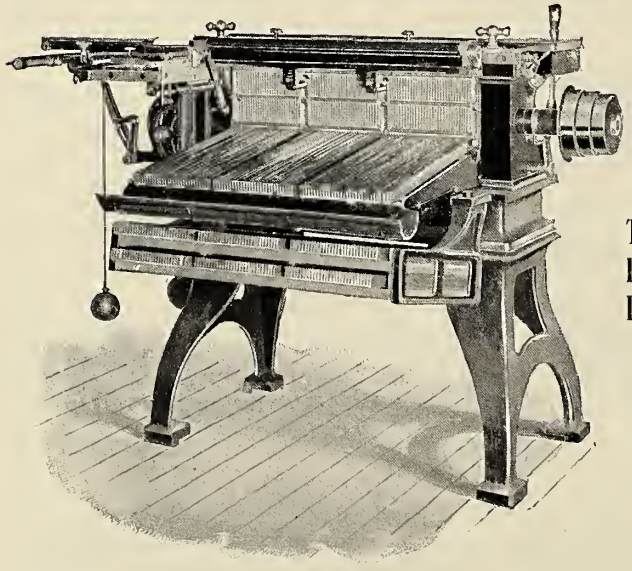
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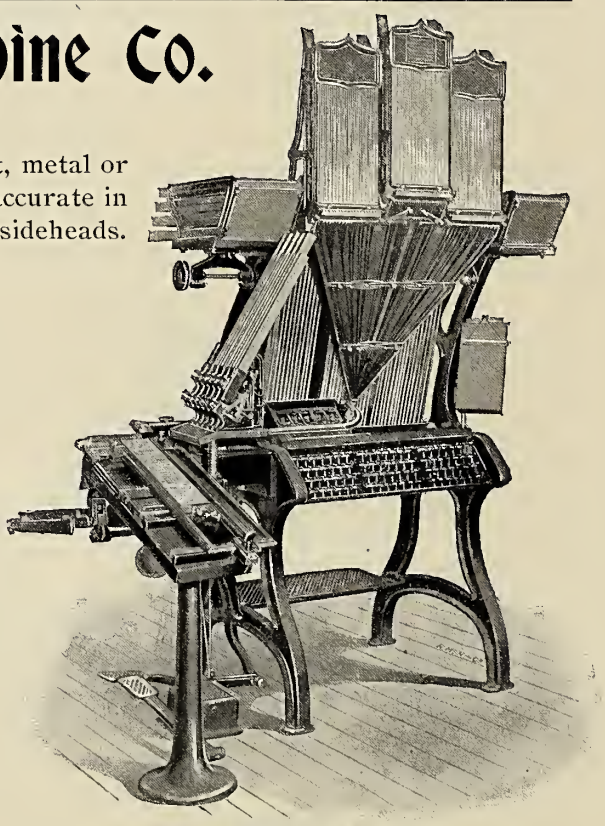
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The Empire sets ordinary type. Requires no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads.



AUTOMATIC DISTRIBUTOR.

Thorough Inspection Invited.



COMPOSING MACHINE.

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For use on....
Cylinder Printing Presses,
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INCREASES PRODUCTION.
SAVES EXPENSE.
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SOLE AGENTS,

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SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

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ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

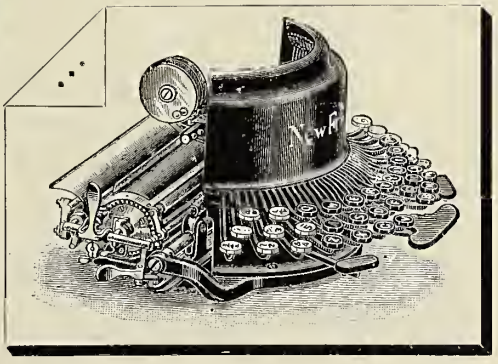
FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glues.

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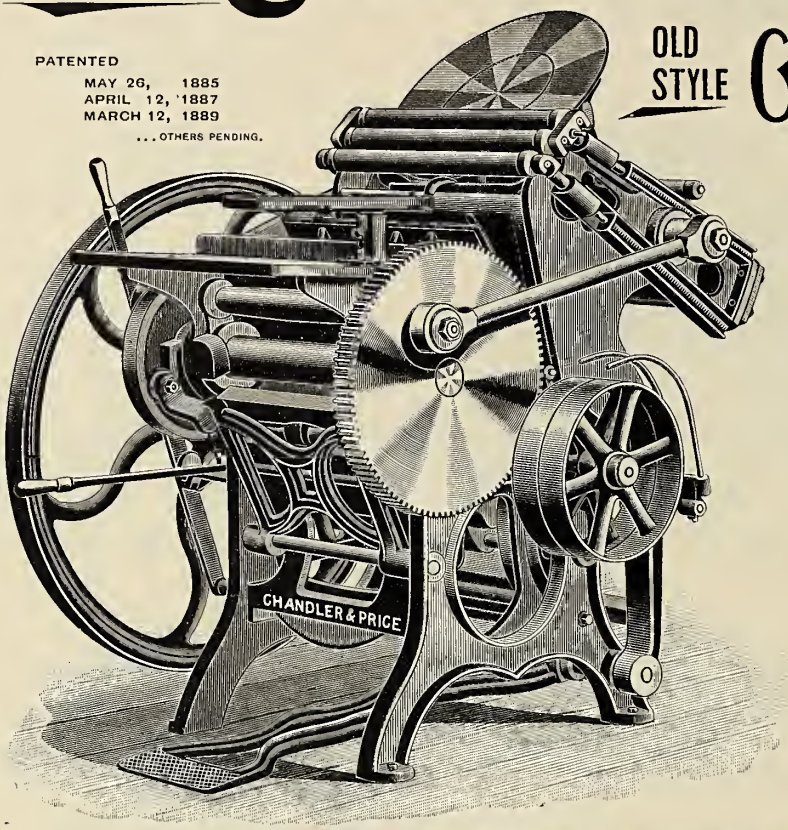
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A TIME and MONEY SAVER.

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AN UNEQUALED RECORD.

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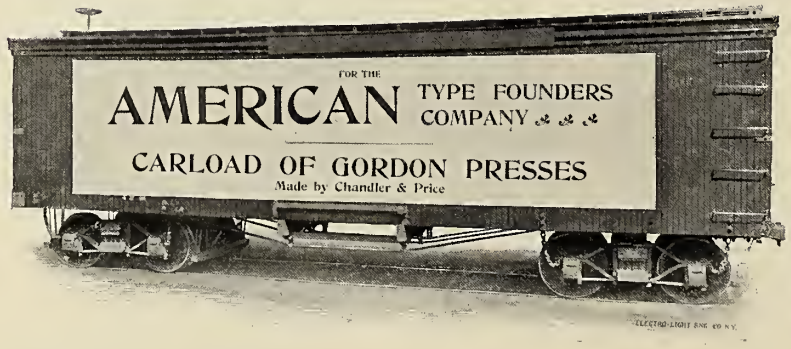
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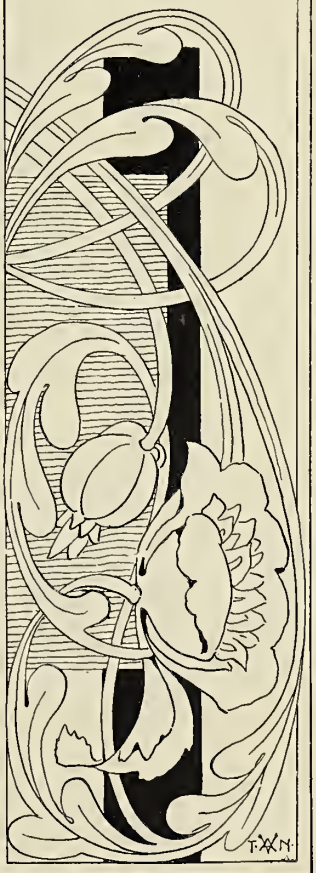
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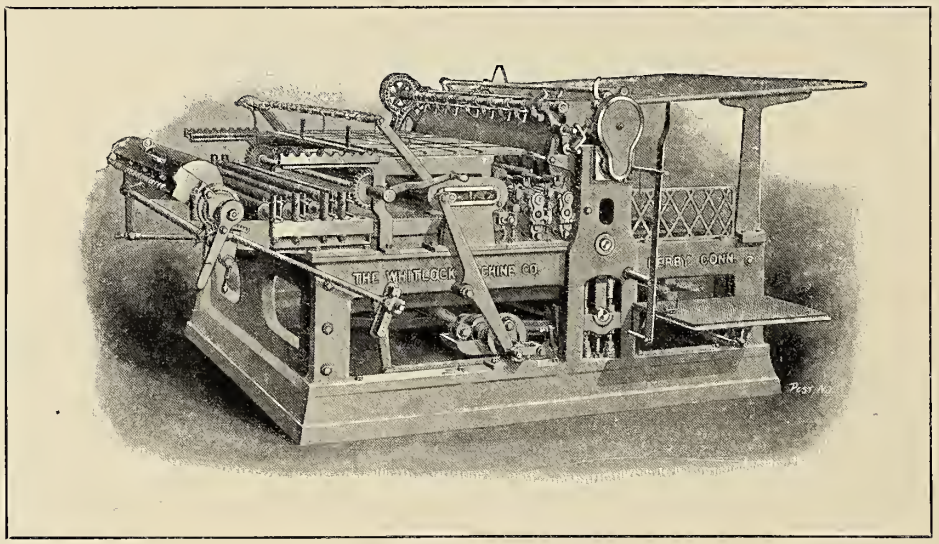
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SOLELY by reason of its general mechanical excellence and modern money-making improvements has

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The FIRST Practical Platen Press Feed-Gauge.

It is a Gauge, Not a Pin!

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Be progressive and up-to-date.
Moss and motion have nothing in common.

Respectfully,

THE ROCKFORD FOLDER CO.

Sole Owners and Makers of

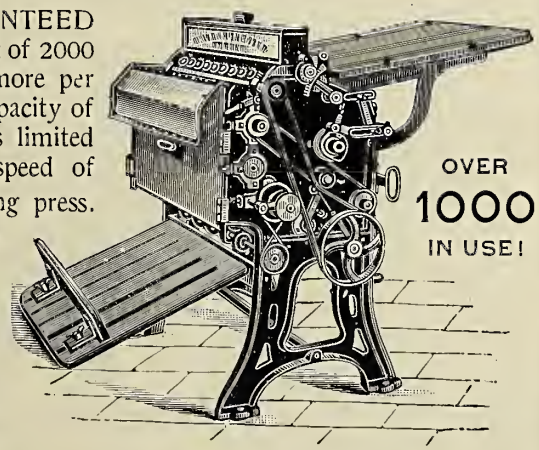
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Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.



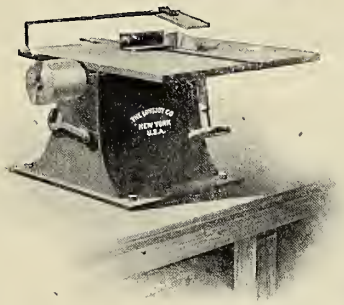
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14 x 25
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NOT A TOY, BUT A PRACTICAL MACHINE.

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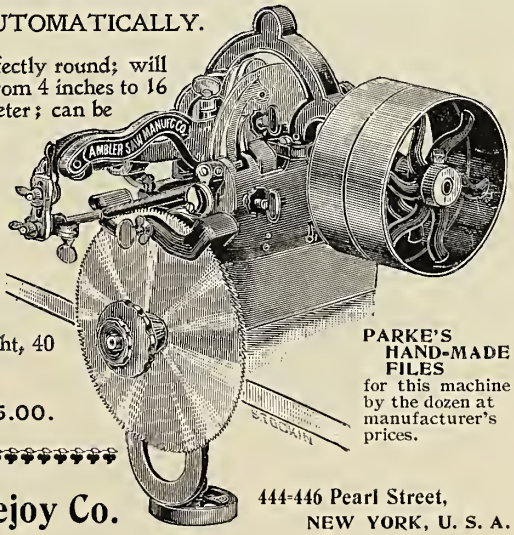
Weight, 40 Pounds.

PRICE, including Countershaft, $40.00.

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WORKS AUTOMATICALLY.

Keeps saw perfectly round; will sharpen saws from 4 inches to 16 inches in diameter; can be fastened to an ordinary workbench; occupies a space 12 x 18 inches and requires no countershaft.



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PARKE'S HAND-MADE FILES for this machine by the dozen at manufacturer's prices.

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The price is $5 by prepaid express.

For 50 cts.

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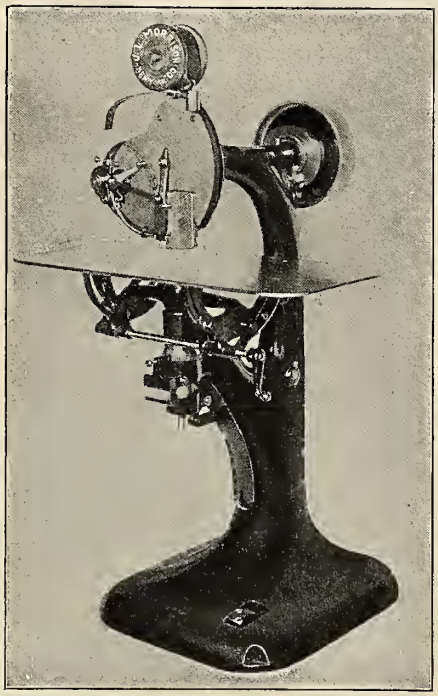
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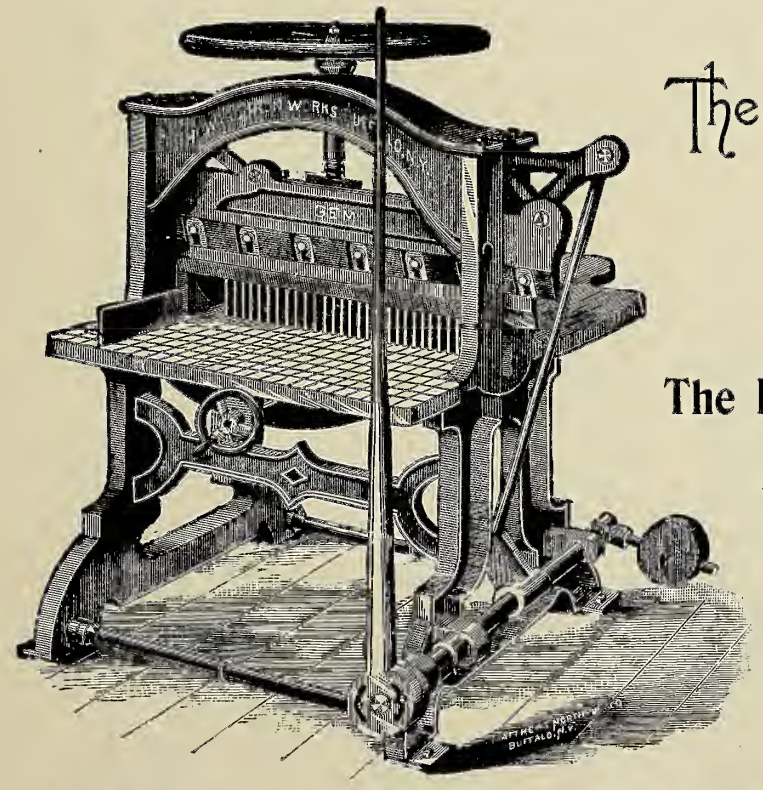
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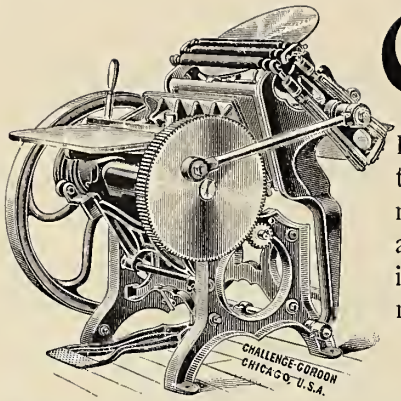
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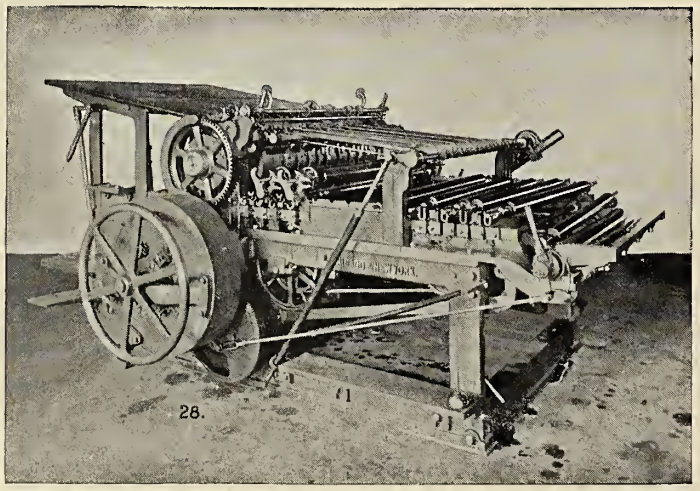
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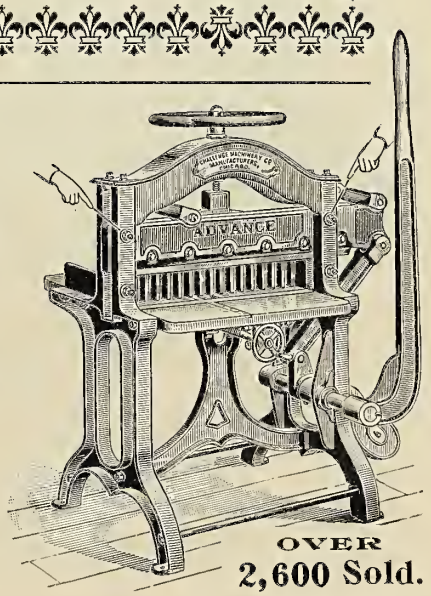
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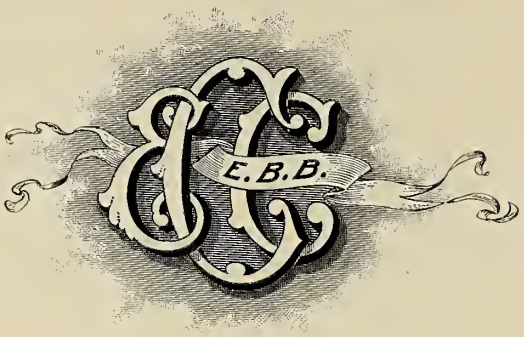
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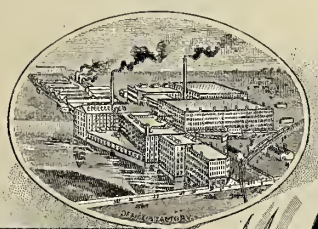


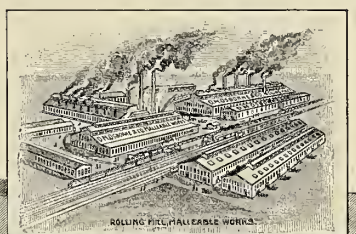
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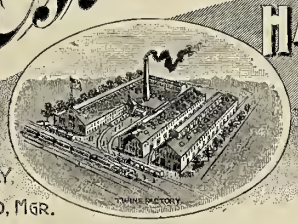
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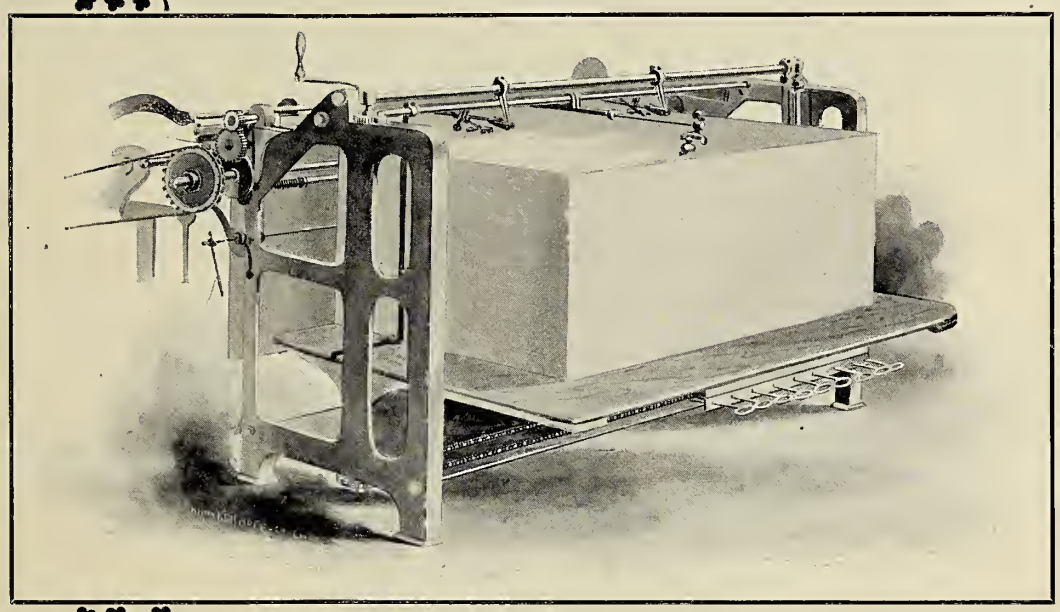
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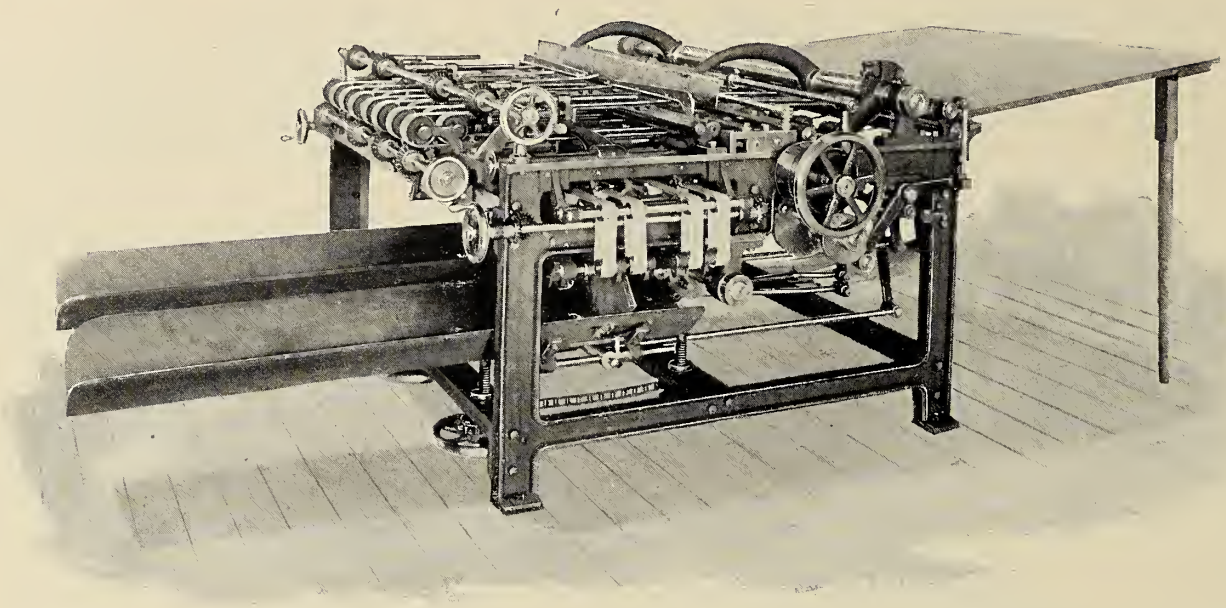
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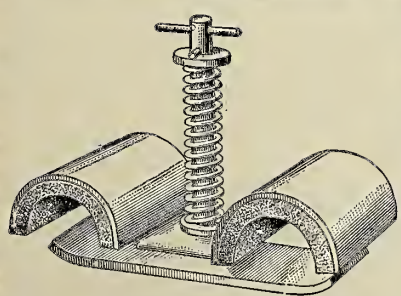
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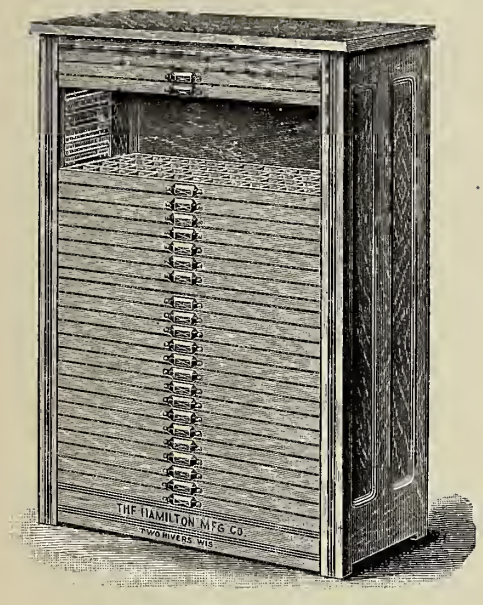
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We do not handle cheap work.

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HEIGHT ONLY 53 INCHES.

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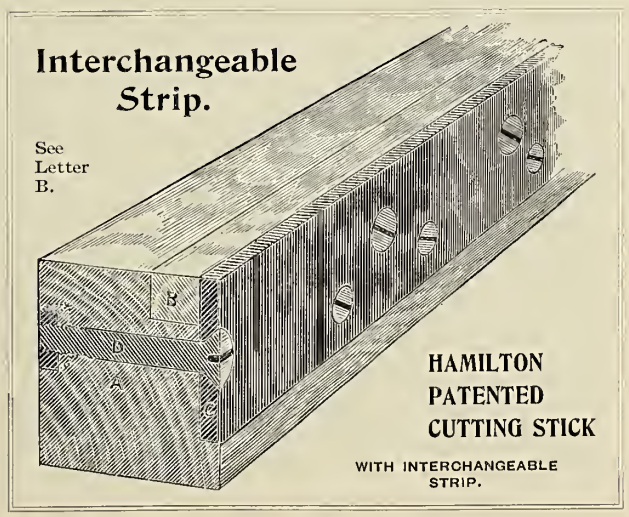
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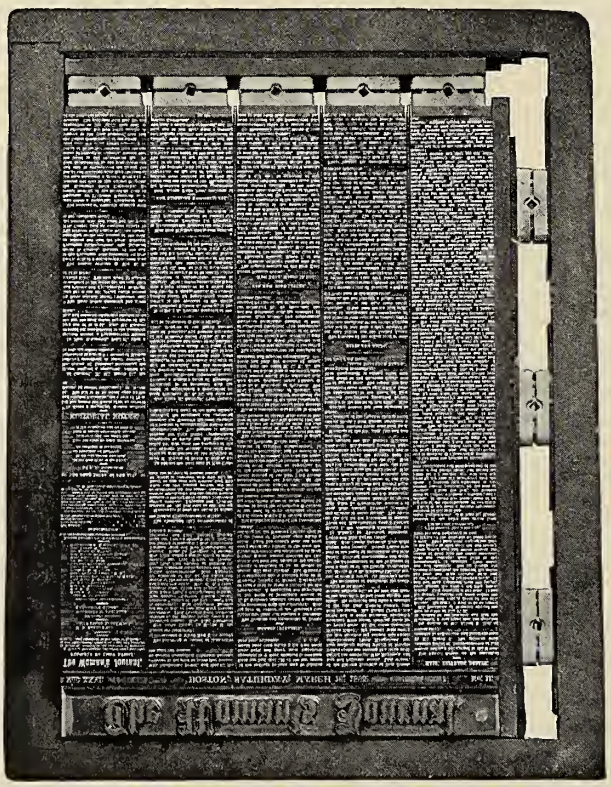
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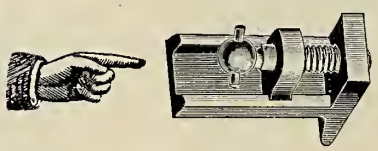
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Paper Folding Machines

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Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES

Feeding to side guides for PERIODICAL WORK.

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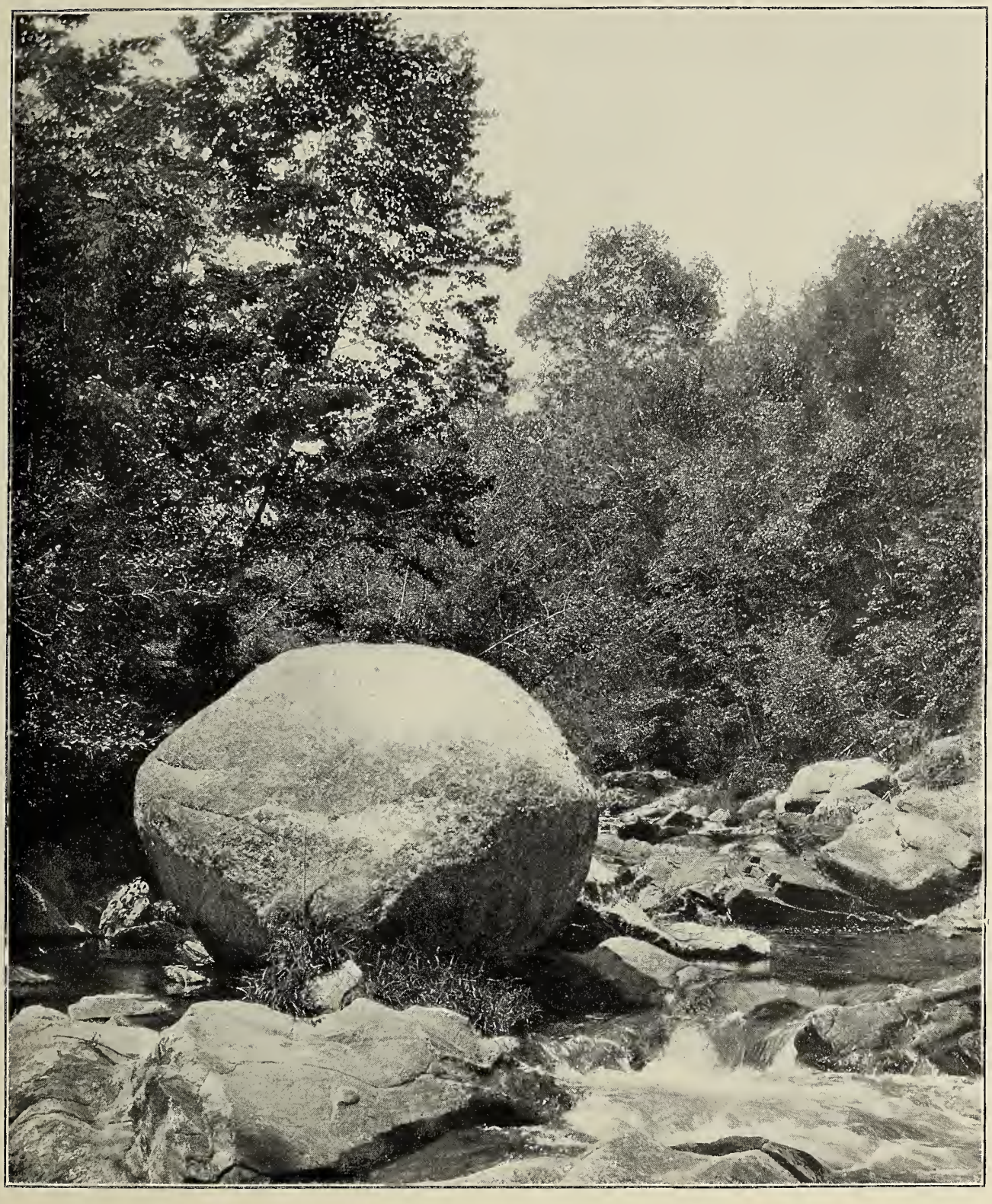
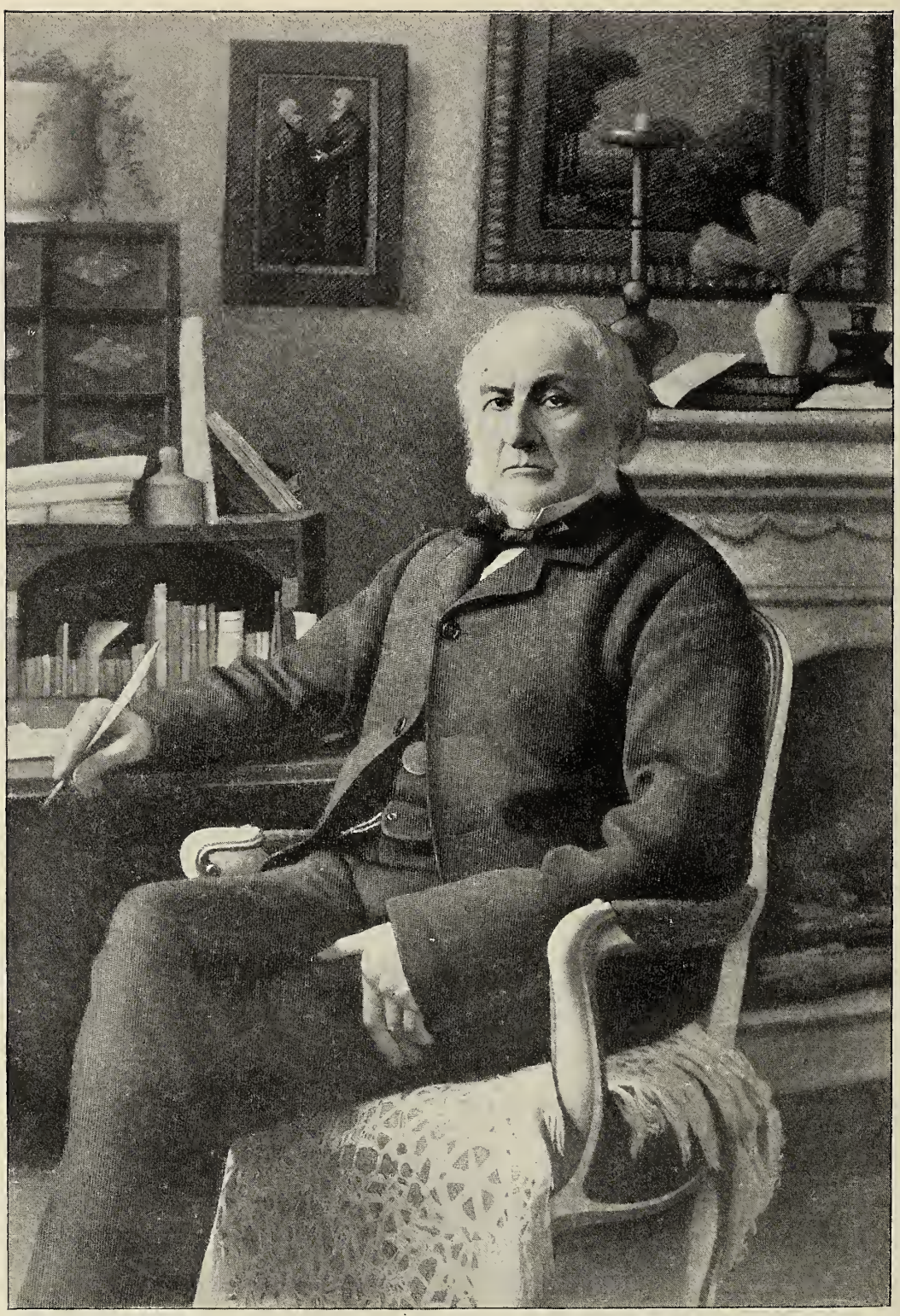


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W. E. Gladstone

FRONTISPIECE,
THE INLAND PRINTER,
JUNE, 1896.

(See page 294.)

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVII—No. 3. CHICAGO, JUNE, 1896. TERMS, $2 per year, in advance. Single copies, 20 cents.

THE EDINBURGH TYPOGRAPHIA.

BY G. F. STEWART.

HAVING inquired about the industries of Edinburgh, a distinguished visitor in that city was informed by a past chief magistrate that they were education and printing. An ancient university, having under its wing the second medical school in the world, numerous colleges for theological study and secondary education, not to mention the splendid buildings in which primary instruction is now given — all these go to prove the truth of the first part of the assertion. And for the second, one has only to look at the imprints on the books issued from the press in Great Britain. For Edinburgh is essentially a book-producing center. Ever since, nearly a century ago, the brilliant romances of the Wizard of the North poured from the presses of the Ballantynes, Edinburgh has maintained a high position in the world of printing, excelled now only by London, with a population twenty times greater. While London produces books in greater numbers, for quality of work Edinburgh is second to no city in the United Kingdom.

The increased interest in technical instruction which began about ten years ago, was felt by Edinburgh printers, and resulted in a branch of the British Typographia being formed in the autumn of 1888.* Its objects were the artistic and technical advancement of printing; and this was sought to be attained by practical classes for apprentices and young journeymen, by lectures and papers, with discussions thereon, by the formation of a suitable technical library and other approved means. Founded by a few overseers, readers and journeymen who were satisfied as to the need of such an association, it was from the outset fairly successful. To give our American brethren of "the art preservative" who are engaged in similar work something of our experience, in the hope that it may be in some degree suggestive, is the object of this article.

The work of the Typographia has been mainly directed into two channels — (1) supplementing the very scanty technical instruction received during apprenticeship; and (2) providing a center where printers could meet and discuss trade subjects. Under the first of these headings come the practical classes, which are beyond a doubt the backbone of the association, for I am convinced that without them it would not long exist. The other parts of the work were what I have mentioned in the preceding paragraph, and of the library I will only say that though it only contains about a hundred volumes, yet it is a fairly representative collection of books on printing. The librarian told me the other evening that the books were greatly taken advantage of now, though this has not always been the case.

With regard to the lectures the Typographia has been singularly fortunate in the succession of able men who have willingly helped them, without fee or reward. Artists and professors, eminent men of letters as well as specialists in ink and paper making, typefounders and practical chemists, have given freely of the results of their research and experience, and if the printers of Edinburgh have not been much the better for the information given the fault is their own. One reason of this willing help is perhaps because of the good set-off the association got at its start. The then Lord Provost of the city was a well-known publisher, and he naturally took great interest in the work of the society. This interest has been carefully fostered by the officials of the association, who have lost no opportunity of keeping the city fathers in touch with the movement, of which I will presently give proof. The lectures were open to the public, but the

*In an article I had the honor of writing for this journal, in January last, will be found all that can be profitably said of the parent association — the British Typographia.

meetings at which papers were read by members were strictly private. The papers were not rigidly limited to technical subjects, though these were desired, because as time went on suitable topics were difficult to get. I find from the records of the society that during the first session five lectures and eight papers were given, and every one of these was on a printing subject. In later sessions, however, a good sprinkling of other subjects was introduced. For the past two sessions, owing to various causes, the meetings for papers have been discontinued, but there are indications that they may again be resumed. The standard of the lectures, however, has always been a high one.



Photo by Pach Bros.

AUTUMN.

From painting by Anton Mauve, in the Metropolitan Museum of Art, New York.

From the outset it was felt by those at the head that if the association was to prosper it would require both moral and material help from the master printers of Edinburgh. The prospect which the society held out of increased efficiency on the part of the workmen was held to justify this expectation, which has been fully realized, for the attitude of the employers has been most cordial. As the result of an appeal to them to provide the necessary material for practical instruction, they, along with other friends, provided for that purpose nearly £100 in money and material. In this work the committee had the good fortune to enlist the services of Mr. S. Kinnear, a retired reader, who by personal application pressed the claims of the association on the employers, with the above encouraging result. Mr. Kinnear's name will be familiar to the readers of THE INLAND PRINTER, as he is a frequent contributor to its pages.

The members' subscriptions were at first fixed at 5s. for overseers, 2s. 6d. for sub-overseers and journeymen, and 1s. for apprentices. The first year's membership was 137. The numbers began to dwindle till the association, after two or three years' experience, took the bold step of reducing the subscription to 1s. per annum. The result was an increase from 98 to 312. This reduction was only possible by the increase in the number of honorary members (mostly master printers), whose subscriptions form a pretty substantial item in the income side of the balance sheet, running from £40 to £50 annually.

In 1891 the committee were able to induce the town council of the city to grant £50 for the association's work of technical education. The money was so satisfactorily accounted for that the next year the council spontaneously increased the sum

to £100, which has been given annually since that time.

The grant of this money enabled an experiment to be made which was very successful. The committee engaged a lecturer on art to give a course of lectures and practical lessons on "Ornament and Design as Applied to the Printer's Art." This was considered to be of great educational value, and was supplemented by a special drawing class suitable for printers. This course was continued for two sessions, and nearly one hundred and fifty pupils took advantage of it.

A most important and useful adjunct in the association's work has been the optical lantern which it possesses. Indeed, for a class such as the above, it was invaluable. The lantern has been brought into very frequent use at the lectures as well this session, having been in use at seven of the meetings. Indeed, for a lecture such as Dr. Rowland Anderson delivered a few weeks ago on the "Development of Title-Pages," this instrument was indispensable, and I should strongly recommend similar societies to acquire one.

The attitude of the employers, as I have indicated already, has been consistently sympathetic. To one or two, however, the association owes a special debt of gratitude, and among them Mr. W. B. Blaikie, of the famous house of Constable, is worthy of commendation. Himself a printer of admirable taste, he is always ready to further the cause of technical instruction, and he has to the Typographia proved a friend indeed.

The attitude of the Typographical Society, on the other hand, has been somewhat cold. Perhaps this was unavoidable, and, as a loyal member of both bodies, I am willing to believe it was. Still, the Typographia provided a good opportunity for masters and men knowing each other better, and I think the trade-union leaders in this city have in this missed an opportunity. However, this is an opinion which I know has been stoutly contested, and I say no more on this question.

With the exception of the teachers of the practical classes, all the work of the association is done without fee or reward. The successive secretaries, who have, as may be understood, the most arduous part of the work, have done it ungrudgingly. The first teachers were likewise honorary, but now that the association has funds they receive a small salary. The salaries for teachers last year amounted to £46, divided among four.

I have now almost come to the limits of my space, but I should like to touch briefly on two other matters. The first is a question often put by candid friends—Has the Typographia been of any real good to the trade at large? To this question I would answer without hesitation, yes. Within the past fortnight, the class examinations have been held, and out of forty-four students who presented themselves, thirty-three passed in the first class and ten in the second. The same young men will in a week or two be tested most severely by the city and guilds of London examiners in typography. To prepare for these tests they have acquired knowledge—whether they can apply it depends on themselves. But it seems to me that to doubt the good of such instruction resolves itself logically into a doubt as to the efficacy of education of any kind. If the next generation of printers are not better than their predecessors the fault is their own, and only will prove their want of mental grip.

My concluding word is both of caution and encouragement. We have been successful in Edinburgh, but it is not because of our large numbers. We have a large membership (614 this session), but that does not mean everything. For the rank and file have been most apathetic as to the association's work, caring little or nothing about it. True, they pay their shilling a year, but that is because membership carries some privileges which they value. They may come to a meeting occasionally, but their interest ends there. But we have been fortunate in good officers, and in a proportion of members who take an intelligent interest in the work. Above all, we have had a few men with *enthusiasm*, a vital force of more value than numbers.

So to those brethren of our art who are engaged in similar work in America I would say—Do not be discouraged if the number of helpers is scanty. Unless your experience is different from ours, the burden will rest on the shoulders of a few. But the work is worth some sacrifice, and for the time and labor expended many compensating advantages will be secured to those engaged in it.

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. III.—BY WILLIAM J. KELLY.

KEEPING in view what has been said regarding yellow, let me add that the nearest type of *pure yellow* may be found in the field buttercup, or that color found equidistant between orange and green on the solar spectrum. I have mentioned the field buttercup as an exemplar of my ideal of pure yellow, because of its bright golden color, its rich luminosity, and its neutral distance between orange and green. Besides, this simple little flower is known to all my readers, and an examination of its color beauty is timely and valuable at this season of the year.

It may truthfully be said that all pigments from which yellow printing inks are made are alloyed with red or blue. Gamboge, which is a tolerably fair specimen of yellow, is tinged with blue; while gold ochre is tinged with red. Of the pigments most generally made use of in making printing inks, and which are more or less corrupt in yellow-purity by reason of these color tinges, may be

mentioned yellow ochre and Naples yellow, chrome yellow and lemon yellow, Indian yellow and Mars yellow, cadmium yellow and Roman ochre, raw and burnt sienna and gallstone. Still, with these imperfections, so far as true yellow is concerned, these pigments have inestimable value in their relative combinations with other widely used merchantable colors.

REGARDING RED COLORS.

Red Ink.— Reds, which properly come under this strict classification, have hardly as wide a range of individuality as is generally supposed; for

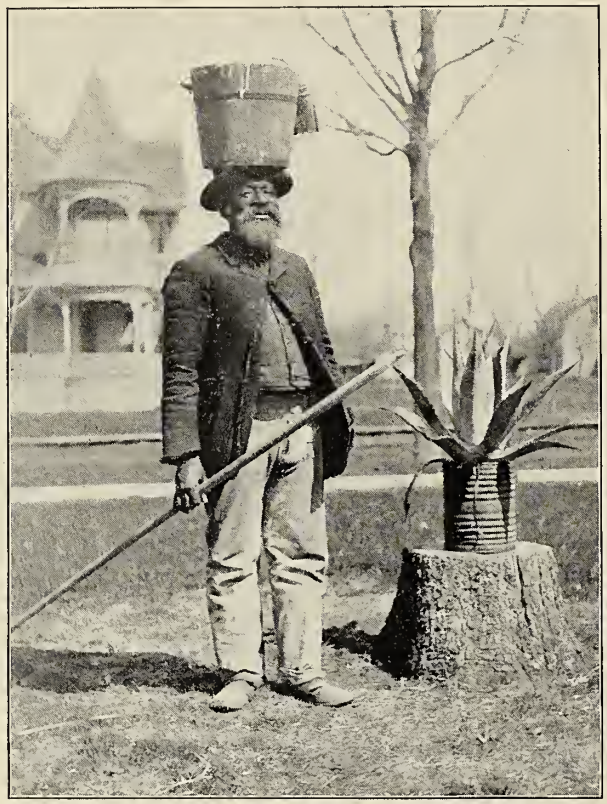


Photo by Frank E. Foster.

SIGNS OF SPRING.

after what is known as *true red* has mingled with a particle of blue it becomes purple-red, and when tinged with yellow it becomes orange-red, as these two primaries are said to be totally devoid of red.

Red is the lowest visible color on the spectrum, and, therefore, the farthest from violet, which is at the top. True red should be blood color, or a very close tint to that color. Red, in a general sense, however, includes different hues, such as scarlet, crimson, vermilion, orange-red, etc., and is composed of many basic forms more or less suited for the purposes intended. Orange is the lightest of reds, vermilion next, while scarlet and crimson are the deepest of all.

IMPORTANCE OF RED AND ITS PECULIARITIES.

There is no other color — in its different hues — which fills so many functions in color combinations as red. Portions of it, in proper quantities, may be incorporated with dozens of other shades and hues of color to great advantage. If good vermilion and scarlet lake are employed, with blood-red also, there is scarcely a "warm" tone of color that cannot be produced by their aid. Yet if any one of these is misplaced in its combination with that of other colors, whether these be primary, secondary or tertiary, the effect is questionable if not entirely disappointing.

I have, on a former occasion, classified red inks next to black inks in their general usefulness. Not because these can be worked as freely and economically as black, but because of the wide range of their usefulness in experienced hands. Red inks, while they may not be of as good a quality as those made some years ago, when carmines, lakes, madders and vermilions were pure and durable, are certainly much easier to work with, because they have a "freeness in distribution and lift" which was not the case in the days of pure colors. Then it required somewhat of an artist, and almost a fair chemist, to handle red inks successfully. Perhaps it were better these days were with us again — both for the printer and the inkmaker, for results and prices were more gratifying than now.

RED INKS FOR HALF-TONE WORK.

This question has often been asked: "What kind of red ink is best for half-tone work on fine papers?" Red ink that will print free and clear on fine papers will be fully suitable for half-tone engravings, on similar stock. Such an ink must be firm, but with very little "tackiness," so that it will feed free from the fountain, distribute easily, and coat the form completely without a surplus being carried on the form rollers.

When a red ink has not got these essentials, it is not suited for the work here designated. Nor should red ink be trifled with by men who know no better than to pour into the color an indefinite quantity of inferior or reducing varnish; for that alone will simply destroy the best element of the ink — its color — and produce a state of affairs far worse than the first. Never find fault with the inkmaker who supplies you with a full color, especially when it is well ground and has no disagreeable odor. What *is* necessary in red ink is *color*. If it is too stiff or heavy for fine paper, or will not "let go" the sheet when printing, remember this, that a small bit of petroleum, vaseline or hog's lard, *well worked into the ink*, will render it tractable for distribution, covering and lifting, and still preserve all the richness of the color.

Of course the pressman must be his own judge of the actual quantity of any one of the three "correctives" here named, for some qualities and makes of red ink require different treatment. But, in any case, use all of them sparingly, at least until an acquaintance of their relative strength is acquired. These articles are cheap and within the

reach of all, and should be kept in stock like ink. It may be thought that the use of any one of these will interfere with the drying qualities of the ink. Have no fear of this; because an ink made for good work and for fine paper always has sufficient drier in it to offset the nondrying qualities of what little may be added to it in the way of vaseline or lard. Another advantage which their use achieves is, that the color will not "varnish up" and destroy overlapping ones when printing several colors.

TREATING OVER-REDUCED RED.

Over-reduced red ink, or ink too thin, or that has lost its color vitality, may be built up by the addition of a little flake-white and crimson lake incorporated with a small piece of hog's lard. I recommend this kind of lard in preference to petroleum, vaseline or varnish, for mixing in colored or black, when the ink is to be used on wood-cut paper and the form made up of half-tone engravings and type, as it helps to make everything go pleasantly, and prepares the ink to cover smoothly, and lets the sheet leave the form without "pick" marks.

ROLLERS TO BE USED ON SOME COLORS.

As some colors of ink are more difficult to print with than others, notably ultramarine, peacock blue and emerald green, so we may find trouble with pure vermilion, and yet it is one of the most useful of the reds. Conditionable rollers are essential to success with this or the other colors mentioned. Well-seasoned, fresh rollers, made of glue and molasses composition, are the very best for such inks; the face and body of these rollers should be *elastic* and *dry*. Vermilion has a natural tendency to "build up" on the form and lose its brilliancy, in which case the pressman usually reduces the ink and, necessarily, its color. If the rollers are right, and the ink well ground in proper varnish, it will distribute and cover the form perfectly, and leave its face free and with a full, bright color on the paper. To deepen vermilion and preserve its durable qualities, use carmine, scarlet or crimson lake. To still further deepen any of the full reds, add to them a small quantity of good purple ink.

(*To be continued.*)

Written for THE INLAND PRINTER.

THE PREPARATION OF WAX MOLDS FOR THE BATTERY.

BY F. J. HENRY.

AFTER a mold has been thoroughly coated with plumbago all the surplus powder must be removed before placing the mold in the battery, otherwise the deposit will go on over the loose particles and the face of the shell will be pitted. The removal of the loose plumbago is generally effected by using a blast of air. Sometimes a hand bellows is employed, but in all large establishments the air is supplied by a blowing engine of some kind; either a pressure-blower or a rotary fan, the air being forced through a round, or, what is better, a flat nozzle. In some instances the nozzle is stationary and the case is moved in different directions, in order that every portion of the mold may be acted upon. Electrotypers do not, however, trust entirely to the blowing out to remove the loose plumbago. Formerly it was the custom to lay the mold in a tray and flood the face with alcohol, which had the effect of not only washing out plumbago and other dust, but it wet the surface and prevented the formation of air bubbles on or in the mold. At the present time alcohol is very seldom used, the common practice being to subject molds to a more or less thorough washing with water to free them from loose dust. A very efficient arrangement for the purpose is a shallow tank containing about two inches, in depth, of water, in which the mold is placed, and with a hose supplied with water under a pressure of ten to fifteen pounds to the square inch, through a rose nozzle which is passed over every part of the mold, the nozzle being held under water and close to the surface of the wax.

It is further necessary to cut out, or stop off around the edges or other parts on which it is not desired to have a copper deposit. This may be done at any time after blackleading. One way of doing this is by the use of a hot iron, such as is used in building up molds, passed over and slightly melting the surface to be cut out; this must be done before the mold has been wet, or the hot iron will cause the wax to spatter and spoil the mold. Another, and at present the more common way, is to scrape away the surface of parts to be left bare of copper by the use of a scraper such as is used by plumbers. By this plan the cutting out can be done on a wet or dry mold.

Previous to the now almost universal practice of coating or striking molds it was necessary, before blackleading, to put wires of copper or brass, about 25 gauge, through the mold, at intervals of about six inches, when the character of the work would permit, to touch the case; the wires were cut off even with the face of the wax; also to cut through the wax in several places along the edges of the mold, to the metal of the case, the object of the wires and laying bare the metal being to afford starting points for the deposit. In removing the shells from the wax these wires usually came off with the shell and it was necessary to carefully remove, or bend them down below the surface before placing the shell in the backing pan; for if left in position they would hold the shell from contact with the pan and cause a low spot in the plate.

As the molding case was in the electrical circuit it was necessary to paint the back and edges with some nonconductor — generally wax was used — to prevent a deposit thereon.

The method in general use for striking molds was discovered by Mr. S. P. Knight, who has for

many years filled the position of superintendent of the electrotype department of the publishing house of Harper & Brothers, of New York. By his process there can be precipitated over the entire surface a film of copper, which is a far better conductor of electricity than plumbago, making it practicable to attach the connection wires to the top of the mold, also to insulate the case, rendering it unnecessary to paint the exposed surfaces of metal to prevent copper being deposited on them.

The method of striking a mold is probably familiar to everyone who has spent much time in an electrotyping establishment, but for the benefit of those who may be interested in the subject, and have not had an opportunity to see the work done, a short description may be of interest. After the mold has been washed it is dipped in, or the case laid on a rack or shelf in a tank and flooded with a solution of sulphate of copper (blue vitriol), about two pounds of sulphate to one gallon of water; then the mold is freely dusted with iron filings by means of a sieve, or what is better, a box similar to a pepper box. The iron filings are really the chips which come from cutting small gears or from drilling small holes in cast iron. The chips must be free from rust and oil or admixture with any other metal. With a smaller pitcher of the sulphate solution in one hand and a brush in the other, pour on the solution and with the brush distribute it uniformly over the mold. Great care must be taken to avoid scratching the face of cuts by too rough handling of the brush. It is better to avoid touching fine cuts with the brush, but to distribute the iron over them with a spray of water; almost immediately there will be a precipitate of copper covering the blackleaded surface of the wax. The chemical action is as follows: Sulphate of copper is a compound containing sulphuric acid and copper; this being brought in contact with iron, for which the acid has greater affinity than it has for copper, decomposition takes place, the acid unites with the iron, and the copper is precipitated on the mold; the action is aided by the presence of water. The copper must not be permitted to remain long on one place or it may heat and injure the wax surface; in the course of a minute or two the iron should be washed off. If some portions of the mold are found to be insufficiently coated the operation should be repeated. To aid the battery, on hurried work, sometimes three or more applications are made.

The most convenient brush for the purpose is one about ten inches long with but one row of fine bristles which in a new brush are about four inches long. When washing the iron from a mold the brush should also be well washed, as particles of iron frequently adhere to the bristles and if allowed to remain are likely to scratch the face of type and cuts.

Written for THE INLAND PRINTER.

THE LAY OF THE UPPER CASE.

BY R. COUPLAND HARDING.

I DO not care to urge a reform that I have not myself carried into practical effect; but in matters regarding the lay of the case the force of inertia is always strongly felt. No better proof of this could be given than the fact that in every office today the J and U figure as extra sorts after the Æ and Œ, though it is more than a hundred years since they have been recognized as regular members of the alphabet. From the apathy with which suggestions as to improved "lay" are generally received, it may seem waste of time to offer another; but the arrangement of the upper case in common use seems altogether so inconvenient that it may not be out of place to point out some of its defects. Possibly, too, this may lead to some interchange of views on the subject through these columns.

The upper case contains two equal sections, left and right, each containing seven rows of seven boxes. The alphabet, including the Æ and Œ, fills exactly four rows. Four rows on one side are devoted to caps, four on the other to small caps, leaving six rows for rules, fractions and other sundries. Formerly ten boxes were devoted to figures; these are now generally relegated to the lower case.

When I first went to the trade, the ancient English lay was almost universal, and it seems to me that any more clumsy, unreasonable or left-handed arrangement could scarcely have been devised. The capitals, the most used of all, were on the left hand, at the top of the case. To reach the cap A the compositor had to stretch to the highest and remotest box in the case. To set a line of caps involved continual stretching. Below the caps were laid the ten figures and £. Being very necessary and often-used characters, they were also on the left-hand side. Below them, in much more convenient proximity, were fourteen boxes, devoted to reference marks, accents and characters not wanted once a month; but in actual fact usually filled with pi, largely consisting of caps and figures from overfilled boxes above. One more anomaly must be noted. Whatever variation there might be in the lay of these odd boxes, the seventh box of the bottom row was always religiously devoted to the lower-case k. Why this one letter should thus have been divorced from its fellows, I never knew; but I remember compositors taking the caps to complete a lower-case line from an upper in the rack, reciting their requirements thus: "One P, one S, a 2 and a 4, and one lower-case k." On the right-hand side were three rows of the most accessible boxes in the case, also devoted to sundries and pi — in fact, for all practical purposes wasted. One might suppose that the original deviser of the plan was left-handed and presbyopic, and arranged the case accordingly. In the course of considerable reading

of trade periodicals, however, I once chanced upon the reason for this labor-making and irrational arrangement. It seems that the old-time compositor placed his copy before him on the right-hand side of the upper case, and a short galley on the left. As this galley covered the three lower rows, and as the caps were on the left-hand side (I suppose to be clear of the copy), of course it was necessary to lay the caps where he must stretch for them.

I never had to work from cases like this. My master, who had recently come from England (1861), though somewhat conservative, had brought with him a greatly improved scheme. He had both caps and small caps in the accessible boxes at the bottom of the case, and the caps at the right. We always had our copy to the left; the caps were handy, and there was no stretching. The figures were also on the right, above the caps. This arrangement, though not without its disadvantages, I still retain; for I prefer the figures there to having them in the lower case. After the figures came the £; then three boxes of leaders. Above the figures remained one row of seven boxes; these contained the reference marks. The three rows above the small caps (left-hand) were devoted in half the cases to accents, in the other half to fractions, rules and braces. This was the weak point of the scheme, for of course fractions were soon distributed on top of the accents, and vice versa. In the course of years the chief change I have made has been to put the three most common fractions after the £, a plan which I find very useful; to devote only seven boxes to accents, mixing the four kinds in common use (àáâä), instead of devoting a box to each, and having all the cases on the same plan. I mix also some of the reference marks, and cast out the Æ and Œ from their old places. Where only a single accent is wanted, it is soon picked out; I have treble or quad cases for each font, entirely devoted to accents properly arranged, and use these for Polynesian or other work where they are run upon. My upper case now stands thus, and I think there is room for further improvement:

à	é	î	ö	ú	ç	@	*	†‡	§‖	¶	Æ	Œ	☞	$
⅓	⅔	⅛	⅜	⅝	⅞	℅	1	2	3	4	5	6	7	
··(	Rules			)--		lb	8	9	0	£	¼	½	¾	
A	B	C	D	E	F	G	A	B	C	D	E	F	G	
H	I	K	L	M	N	O	H	I	K	L	M	N	O	
P	Q	R	S	T	V	W	P	Q	R	S	T	V	W	
X	Y	Z	[	ÆŒ	U	J	X	Y	Z	/	"	U	J	

To this, before proceeding further, I may add the lay of the job fonts without lower case, which is as uniform throughout the office as the variations of modern fonts will permit. End ornaments and word ornaments have a tray to themselves, and are never laid with the fonts. There are forty-nine boxes, and they just comfortably accommodate a standard job font.

Most printers start the A at the top corner. This I think is a grave mistake. The simple arrangement of the job font above gives the key to my system. Unless figures are needed, it is rarely necessary to draw the case more than half out. Under the common system the characters most required are the least accessible, the case has to be drawn out to a dangerous extent—often supported on the knee—and the light rarely falls where most required. I need scarcely explain why the comma and period are detached from the other points—they are usually the only ones required. A vacant box is shown; but it is rarely vacant, as the minimum number of characters is often exceeded. Sometimes it is occupied by those useful extras, the small cap c and o. Sometimes I find it necessary to put the colon and semicolon or the ? and ! together; but in practice I find no difficulty arises.

;	:	,	–		?	!
1	2	3	4	5	6	7
8	9	0	£	&	'	-
A	B	C	D	E	F	G
H	I	K	L	M	N	O
P	Q	R	S	T	V	W
X	Y	Z	Æ	Œ	U	J

One reform I would fain make I cannot venture to attempt—to put the J and U in their alphabetical order. But, with the first lessons in composition, the landmarks, A-G, H-O, P-W, are so indelibly impressed on the learner's mind that to disturb them would lead to dire confusion. And so for more than a century no one has been bold enough to make the change.

But there is one improvement, both in the common job cases and the regular upper, that in some moment of venturesomeness I think I will make, though it will disturb every font in the office. That is to start the alphabet from the *foot* of the case. Here is the reform, and it will combine the maxima of accessibility and convenience: Here are the seven most useful letters close at hand, the Q and X Y Z removed to a reasonable distance. Not only this, but the letters will run in the order in which a printer always reads type, from the head of the page. And in this lay of the upper case, there is another great advantage. No longer will the lowest row of boxes be the receptacle of pi from over-filled boxes above. The cells containing A to G will necessarily be kept clean. This change is a practical one, with obvious benefits, and does not disturb the old landmarks.

X	Y	Z	···	···	U	J
P	Q	R	S	T	V	W
H	I	K	L	M	N	O
A	B	C	D	E	F	G



PSYCHE AT THE POOL.

Half-tone engraving by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
Chicago.
Duplicate plates for sale.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
J. CLYDE OSWALD, Manager.

CHICAGO, JUNE, 1896.

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F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

EXAMPLE OF THE EDINBURGH TYPOGRAPHIA.

THE leading article this month in this magazine, by Mr. G. F. Stewart, the late editor of the *Scottish Typographical Circular*, is intended for the encouragement and advice of the enterprising men in this country who have listened to the suggestions of THE INLAND PRINTER with regard to technical clubs, and who are by precept and example showing the benefits that accrue from following this avenue to higher technical knowledge and skill. That a regular attendance at the meetings of a technical club must involve at times labor and inconvenience no one can or will deny, but it will rest with the managers if the meetings are not made attractive enough by debates, lectures, etc., to command a full and attentive audience. We welcome all expressions of opinion on this subject. It is one of the greatest importance, for the influence of the technical club, conservatively used, will do much to remedy many of the evils which afflict the printing trade at the present time.

SANITARY REGULATIONS IN PRINTING OFFICES.

MUCH has been written respecting the conditions which should be observed in printing offices to preserve the health of those employed therein. The high mortality among printers was at one time considered to be due entirely to the confining character of the work, to unhealthy odors from type, ink and paper, to the irregular and careless mode of living of printers, and to the generally unhealthy condition and location of the premises.

While the sanitary condition of printing offices of the present day is much improved over that of a few years back, there is still very much to be desired in the way of reform, and it is largely due to ignorance and carelessness that workmen permit themselves to work under many of the conditions prejudicial to their health. The mortality among printers shows the largest proportion to be due to throat and lung diseases. When a printer becomes infected with tuberculosis, his chances of recovery are about two in a hundred. It has been shown that one out of three persons has tuberculosis, either latent or active. No more certain means of extending this infection, short of actual injection of the germs, can be conceived than the procedure permitted in almost all printing offices. Expectorating on the floor is a very common practice with printers. The sputum thus voided by workmen will frequently be found to contain millions of tubercle bacilli, the danger of which lies in their being inhaled into the lungs and throat during the frequent sweeping of the room. No one should be allowed to expectorate on the floor. Cuspidores should be furnished and these should be cleaned every day and kept half full of antiseptic fluid. The floor should not be swept while workmen are present, and should be well moistened before sweeping. These are simple precautions which the office management should attend to, and will no doubt meet the approval of the workmen at least. The blame of tubercular infection, however, rests largely with the workmen themselves. The common use of a drinking glass or cup is a certain source of infection. Worse yet is the exchange of chewing tobacco, or a pipe, or the passing about of a beer pail. No more dangerous practices than these could be suggested for tubercular infection. It is true they are practiced in other walks of life, but

that does not make the danger any less, and, furthermore, the enervating character of the printer's employment renders him peculiarly liable to infection. It is true that much sensational matter has been written about the danger of germ-infection, but the warning here set down is founded on sound reason, investigation and satisfactory proof. When the working printer so orders his personal habits that he will reduce the danger of disease to a minimum, it may be assumed that the employing printer will insist upon his establishment being conducted under sound sanitary rules.

SALE OF GOOD WILL OF A NEWSPAPER BUSINESS.

WHERE a person acquires a reputation for skill and learning in his profession as a lawyer or a physician, he often creates an intangible but valuable property, by winning the confidence of his patrons, and securing immunity from successful competition for the business. So where an editor, by reason of his style, his power, his pathos, his humor, his learning, or of any gift or attainment, attracts subscribers solely by such personal qualities, he imparts a peculiar value to the good will and property of a newspaper, which goes with him, to its injury, when he leaves it and lends the talent and accomplishments that have given it patronage and popularity to a rival journal in the same vicinity. Where he owns the press, the enhanced value so imparted by him becomes an element of his property, with the same incidental power to dispose of it as attaches to any other of his acquisitions which has a market value. But it is not like other property, which ordinarily passes by delivery or assignment to the purchaser. Neither an editor, a lawyer, nor a physician can transfer to another his style, his learning, or his manners. Either, however, can add to the chances of success and profit of another who embarks in the same business in the same field, by withdrawing as his competitor. So that the one sells and the other buys something valuable, and the policy of the law limits the right to enter into such contracts of sale only to the extent that they are held to injure the public by restraining trade. The one sells his prospective patronage, and the other buys the right to compete with all others for it, and to be protected against competition from his vendor. The law intends that the one shall have the lawful authority to dispose of his right to compete, but restricts his power of disposition territorially so as to make it coextensive with the right to protection on the part of the purchaser. To the extent that the contract covers territory from which the vendor has derived, and will probably in future derive, no profit or patronage, it needlessly deprives the public of the benefit of open competition in useful business, and of the services of him who sells without any possible advantage to his successor. When the reason upon which a law is founded ceases, the rule itself ceases to operate. The older cases in which the courts attempted to fix arbitrarily geographical bounds, beyond which a contract to forbear from competition would not be enforced, have given way to the more rational idea of making every case dependent upon the surrounding circumstances, showing the extent, as to time and territory, of the protection needed. Where the nature of the business was such that complete protection could not be otherwise afforded, the restraint upon the right to compete has been held good in more than one instance, where it extended throughout the world, and in other cases where it applied to a state, or to a boundary including several states.

The case of Cowan *vs.* Fairbrother (24 Southeastern Reporter, 212), recently decided by the Supreme Court of North Carolina, is the latest judicial application of the above principles, and may be of interest to many of the readers of THE INLAND PRINTER. The editor and other owners of a newspaper and plant sold the same, including the good will, by a contract, which contained this clause: "And we hereby agree with said purchaser and his assigns, that for a period of ten years said Al. Fairbrother shall not edit, print or conduct a newspaper or magazine, nor be in any wise connected with one, printed anywhere in the state, without the consent of said purchaser or his assigns." The action was brought by an assignee to restrain a violation of this contract. The court said: "The contract of which the plaintiff claims the benefit is one which in no way affects the public, unless it unreasonably deprives the people of the state of the benefit of the industry of the defendants, or unnecessarily precludes them from supporting their family by pursuing their occupation. This suit seeks to enjoin them from publishing another paper in the same town, as it is conceded they purpose to do if the court should not interfere. Since the use of steam, space has been, in a measure, annihilated; and it is a fact which the courts may take notice of, that a newspaper may be carried by mail to the most remote parts of the state within twenty-four to forty-eight hours. So that, if there has ever been a time in the history of the state when an editor could not acquire a reputation for excellence in some particular line of that business which would enable him to give a paper with which he might be connected popularity throughout its limits, there is no reason to doubt now that one who would rid himself of a competitor in that business is not describing an unreasonable boundary when he extends the restriction against competition to the state lines. No better proof of that fact could be adduced than is set forth in the uncontroverted affidavits of the defendants themselves—that they injured the plaintiff after entering into this contract by publishing a paper in

Virginia. If the right to compete for popularity as an editor may become valuable, and pass by contract of sale, like the good will of a newspaper, it follows necessarily, as a logical sequence, that the purchaser may sell and transfer to a third party the right to occupy a field vacated by a dangerous rival, and the transaction would be held valid for the same reason that renders the original sale enforceable. It is settled law that such contracts in restraint of trade as are valid may be enforced in equity, like other contracts, and that breaches of them will be restrained by injunction, on the ground that no other remedy is adequate. A covenant on the part of a publisher not to publish a paper is considered in the same light as a contract to sell a particular business or the right to practice a profession in a given area, and courts of equity will interpose in order to prevent a violation of the one as well as the other."

WAGES AND DESTINY OF TYPESETTING MACHINE OPERATIVES.

MOST young printers are anxious to learn to operate typesetting machines, and are willing to lose fairly good positions for situations much more doubtful, but which give an opportunity to learn machine-operating. In considering this tendency, an experienced machine operator who has given much attention to labor problems, has delivered himself of advice to these ambitious young printers warning them that while operating a typesetting machine is a well-paid trade, it is largely so because it requires much ability and because it is a young man's job. The operator is paid for what he does and not for what he knows how to do. After he becomes a competent operator, added experience brings him no knowledge which will increase the value of his services to an extent which will counterbalance the loss of youthful activity. Pacemaking and the ambition to be known as a "swift" has set the standard of competence so high that when a man reaches a certain age and loses his situation he will find it difficult to get another. The law of natural selection which favored him when he was twenty-five years old, will favor some other fellow against him in turn. This may seem like a long look ahead, but ambitious young printers are supposed to do that.

DO TRADES UNIONS RESTRAIN TECHNICAL EDUCATION?

AMONG the magazines in the printing interest it is truthfully said that THE INLAND PRINTER has consistently maintained a position of independence in all questions between employers and employes. It has upheld the right of organization for mutual lawful assistance to be the right of all. The spirit of all unions "united to support, not combined to injure," has had its hearty support. Unfortunately the policy which many of the trades unions have been forced to adopt appear arbitrary previous to investigation, and this furnishes an argument which is unfairly used by the unreasoning to poison the mind of the public against these organizations. The claim is made that the unions are "selfish"; broadly speaking, all organization finds cohesion in selfishness. On the matter of education in the trades a Canadian business journal reprints the following, which has gone the rounds of the press:

"On the subject of trade schools an American exchange says that in spite of the restraints which are put upon the various trades by the union, it is fast becoming an easily provable fact that all the skilled labor is passing into the hands of foreigners, because they are taught the principles of the trade thoroughly, and not one part only. It has now come to this point, that American young men and women must be able to compete successfully with foreigners, with the knowledge of principles and application of design, which they cannot do without trades schools. As is known, there are thousands of graduates of our grammar and high schools who have nothing at all to apply their minds to. They cannot find work, neither do they know how to make work which they can sell. Hence the large army of poorly paid clerks and so on."

The claim that trades unions endeavor to limit the number of apprentices in the trades is a familiar one and is urged to decry the policy of the unions. Nevertheless, the limiting of apprentices must necessarily be in the hands of someone, for if the apprentices in the trades, with the restriction of their numbers, are inadequately skilled when they have served their terms, how much worse would they be if there were no restriction. We know of more than one case where an employing printer has made an apprentice spend over two years of his time in sweeping floors, running errands and picking pi, during which time he never had an opportunity to set a stickful of matter. Others have been kept at straight composition during the whole term of their apprenticeship. There may be faults on the side of the unions, but assuredly employers are not blameless for the neglected education of our young men in the trades. Possibly the dry goods business and other businesses employing "poorly paid" clerks are as remunerative enterprises as any we have, and it possibly takes as long to learn these businesses as it does to learn a trade. Why, then, should the salesmen be "poorly paid"? We think the reason is to be found in the fact that all schemes to assist the salesmen to organize have failed.

With regard to technical education the policy of the unions has been toward higher education, and the favor with which the formation of technical

clubs has been met is ample proof of the sincerity of the typographical union at least in everything looking to the higher education of the printers of America.

Written for THE INLAND PRINTER.

DESIGNED AND DECORATED CATALOGUES.

BY ED S. RALPH.

CATALOGUE and pamphlet work has undergone vast changes in a comparatively short time. The inclination is decidedly toward artistic effects. Consumers of fine printing want results, and they will spare neither time nor expense to bring about this desirable end. They now know, positively, that "designed" catalogues and pamphlets are filling a most important office, and it is doubtful if they will ever lapse back to the plain, straight page of type. Consequently the printer will be obliged to exert himself in order that he may be able to supply the customer with what he wants. The artist, the engraver, the typefounder, the printer—all have been called upon to contribute of their tact and skill. The possibilities in this fascinating branch of printing are almost unlimited, and afford unusual opportunities to the artistically inclined printer.

In decorative printing great care and artistic discernment must be exercised in order that good results may be obtained. The cuts may be ever so good and yet, if the printer does not use them as he should, they might better be left out entirely. More depends upon his judgment than upon the art of the engraver.

Ornamental cuts and type ornaments are powerless in themselves to produce artistic effects when used in conjunction with type. The compositor is the one who is to make the artistic combinations. He must take into consideration the relation each cut and ornament bears to each other, as well as to the subject spoken of in the type. Unless much tact and artistic discernment are employed by the compositor, the effect of the engraver's skill is annihilated and the art of the typefounder is as naught. Enigmatical effects should be studiously avoided. Misleading results should be spurned. The use of any cut or ornament simply because the compositor thinks it is pretty should not be tolerated. Let appropriateness and effect be the guide. The compositor should be able to give a lucid reason for anything that he does in this class of work.

This being the case, the writer thinks it is a timely topic and will give, in the accompanying illustrations, some examples of decorative printing, in the hope that it may help those who have this class of work to do. The printers who have as yet not been called upon to do any of it would do well to study the designs and store away their impressions, in order that they may be in some measure familiar with the work in case they should be required to execute some of it. The writer does not wish to place himself before the craft as one who knows all about this branch of the art, but rather as one who is willing to impart the knowledge that he does possess to those who are ready to receive it.

It sometimes occurs that the customer's copy for a certain page falls short and does not make enough to properly fill the page. Now here is an opportunity to construct a full page by the judicious combination of the florets, so that the heading will take up the space that is vacant and at the same time produce an artistic effect. One of the methods that can be employed will be seen by the reproduction, "The Dayton and Its Construction." The heading and ornamentation on this page were printed in brown and the balance in dark green.



THE DAYTON AND ITS CONSTRUCTION

In the present era of enlightened knowledge, among intelligent wheelmen and women, of the vast differences in quality of material, careful attention to all processes of manufacture, painstaking accuracy in every detail of production and inspection, and the unsparing effort for absolute perfection of finish, which distinguish a bicycle as strictly entitled to the designation of "highest grade," a mere description of material and methods and the mechanical principles employed in the construction of the Dayton will be the most convincing argument in proof of its claim to represent the most modern ideas and the highest value of any bicycle yet offered. The Dayton of 1895 has been recognized by the trade and discriminating riders as the bicycle of the future—one in which the trend of popular opinion and demand has been cleverly anticipated and the lessons of the past skillfully applied. Because of this advanced position radical changes in design or general construction have been unnecessary, but many new ideas and val... perfection and placed the Dayton ... first season

The Frame. The grace... extreme streng... mented on and ... this particular has been deemed fut... this frame has never been equaled ... best seamless steel tubing obtaina... The diameter of tubing used for the ... is 1¼ inches. The lower rear for... of ¾ inch tubing, reinforced and ... strength. The crank-hanger brack... even including the rear fork ends, ... bicycles claimed to be high grade, t... ings of the highest quality, all carg... and finished. The tubing enters th...

Our Guaranty.

EVERY DAYTON BICYCLE IS GUARANTEED to be free from imperfections in material or workmanship, (pneumatic tires excepted) and we will make good, at our factory at any time within one year from date of purchase, any defect not caused by accident, misuse or neglect. All parts must be returned to us, transportation charges prepaid, before any claim will be allowed.

All tires used on our wheels are fully guaranteed by the makers, and any tires needing repairs or claimed to be defective must be sent to the manufacturers direct.

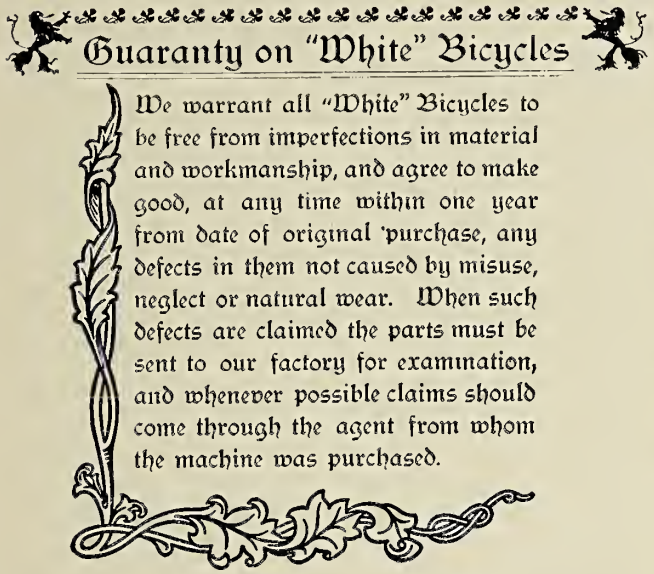
Our guaranty accompanies every Dayton wheel; if not found in the tool bag ask the dealer for it.

TABLE OF GEARS FOR 28 INCH WHEELS

REAR SPROCKET.	DRIVING SPROCKET.	GEAR IN INCHES.	REAR SPROCKET.	DRIVING SPROCKET.	GEAR IN INCHES.
7	16	64	8	16	56
7	17	68	8	17	59½
7	18	72	8	18	63
7	19	76	8	19	66½
7	20	80	8	20	70
7	21	84	8	21	73½
7	22	88	8	22	77
7	23	92	8	23	80½
7	24	96	8	24	84
7	25	100	8	25	87½
7	26	104	8	26	91
7	27	108	8	27	94½
7	28	112	8	28	98
7	29	116	8	29	101½
7	30	120	8	30	105

In another instance the customer may want a few lines to occupy a full page, as was the case in the "White" bicycle catalogue. They wanted their guaranty to occupy a page by itself. A few Jenson ornaments in conjunction with the matter set in Sylvan Text produced a satisfactory page, as will be noticed by referring to the reproduction. Instances like the foregoing are many. They

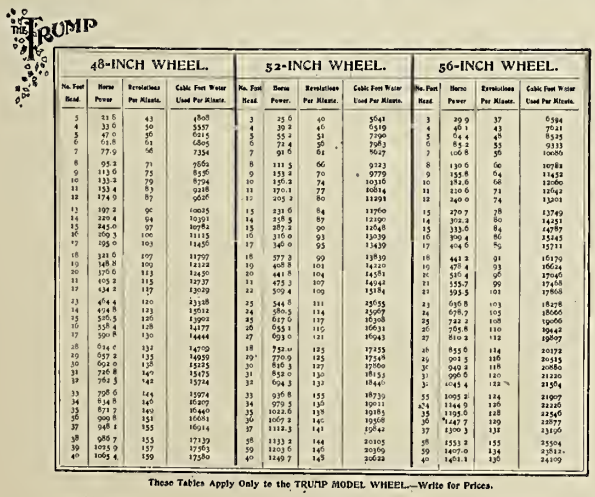
occur in almost every catalogue, and usually are as hard to get satisfactory results from as the overcrowded page. What an opportunity they afford for study and the indulgence of artistic taste and ability! But the printer must be ready to act



when these occasions arise, and not be obliged to study and devise ways and means after the opportunity has presented itself. He should be able to grasp the situation at once and execute his ideas rapidly and without delay. Time is very valuable in a composing room. Therefore the compositor should so train his memory as to be able to execute any piece of composition on short notice, and be reasonably certain as to the harmony and effect his work will have when submitted to the customer.

Tabular work has its opportunities for embellishment, and the mechanical looking table may be transformed into an artistic page without much difficulty. An artistic design like the reproduction on the guaranty page, showing table of gears, taken from the "Dayton" bicycle catalogue, can be used for any table and still be appropriate. All tables have a straight, stiff, mechanical appearance, and it has been often said that nothing could be done to relieve it; but such is not the case. This class of cuts are just as valuable in an office as any other, and they can be used to good advantage. It does not require much embellishment to take the harsh appearance away from tabular work. The usual rule has been to let the tabular work in "designed" catalogues go without any provision being made to relieve its harsh appearance. This has been a mistake. Proper cuts should be provided for the tables, just as much, if not more so, than for the straight type page. In "designed" catalogue work it is always best to have a regular corner cut made especially for the tables, as is shown by the reproduction of the tabular page taken from the Trump Manufacturing Company's catalogue. These cuts are small and inexpensive, but add a great deal to the page, and at the same time give the book an appearance of harmony throughout.

The writer will not attempt, in this article, to show any of the reading matter containing these ornamental cuts, but will do so in the next.


THE TRUMP

48-INCH WHEEL.				52-INCH WHEEL.				56-INCH WHEEL.			
No. Feet Head.	Horse Power.	Revolutions Per Minute.	Cubic Feet Water Used Per Minute.	No. Feet Head.	Horse Power.	Revolutions Per Minute.	Cubic Feet Water Used Per Minute.	No. Feet Head.	Horse Power.	Revolutions Per Minute.	Cubic Feet Water Used Per Minute.
3	23 6	43	4808	3	25 6	40	5641	3	29 9	37	6594
4	33 6	50	5557	4	39 2	46	6519	4	46 1	43	7621
5	47 0	56	6215	5	55 2	51	7290	5	64 4	48	8525
6	61.8	61	6805	6	72 4	56	7983	6	85 2	53	9333
7	77 9	66	7354	7	91 6	61	8625	7	106 8	58	10080
8	95 2	71	7862	8	111 5	66	9223	8	130 6	62	10788
9	113 6	75	8536	9	133 2	70	9779	9	155 8	64	11432
10	133 2	79	8794	10	156 2	74	10316	10	182 6	68	12060
11	153 4	83	9218	11	170.1	77	10814	11	210 6	71	12649
12	174 9	87	9626	12	205 2	80	11298	12	240 0	74	13201
13	197 2	90	10035	13	231 6	84	13760	15	270.7	78	13749
14	220 4	94	10391	14	258 5	87	12190	14	302.2	80	14251
15	245.0	97	10784	15	287 2	90	12648	15	333.6	84	14787
16	269 3	100	11113	16	316 0	93	13039	16	369 4	86	15245
17	295 0	103	11456	17	346 0	95	13439	17	404 6	89	15721
18	321 6	107	11797	18	377 3	99	13839	18	441 2	91	16170
19	348 8	109	12122	19	408 8	101	14210	19	478 4	93	16624
20	376 6	113	12430	20	441 8	104	14581	20	516 4	96	17046
21	405 2	115	12737	21	475 2	107	14942	21	555.7	99	17468
22	434 2	117	13029	22	509 4	109	15284	22	595.5	101	17868
23	464 4	120	13338	25	544 8	111	15655	23	636 8	103	18278
24	494 8	123	13622	24	580.5	114	15967	24	678.7	105	18666
25	526.5	126	13902	25	617 0	117	16308	25	722 2	108	19066
26	558 4	128	14177	26	655 1	119	16631	26	765 8	110	19442
27	590 8	130	14444	27	693 0	121	16943	27	810 2	112	19807
28	624 0	132	14709	28	732 0	123	17255	28	855 6	114	20172
29	657 2	135	14939	29	770 9	125	17548	29	902 5	116	20525
30	692 0	138	15215	30	810 3	127	17800	30	949 2	118	20880
31	726 8	140	15473	31	850 2	130	18133	31	996 6	120	21220
32	762 3	142	15724	32	894 3	132	18446	32	1045 4	122	21564
33	798 6	144	15974	33	936 8	135	18739	33	1095 2	124	21907
34	834 8	146	16207	34	979 5	136	19011	34	1144 8	126	22226
35	871 7	149	16440	35	1022.6	138	19285	35	1195.6	128	22546
36	909 8	151	16681	36	1067 2	141	19568	36	1247 7	129	22877
37	948 1	155	16914	37	1112.3	141	19742	37	1300 3	131	23156
38	986 7	155	17139	38	1153 2	144	20105	38	1353 2	135	23504
39	1025 9	157	17363	39	1200 6	146	20369	39	1407.0	134	23823.
40	1065 4	159	17580	40	1249 7	148	20622	40	1461.1	136	24109

These Tables Apply Only to the TRUMP MODEL WHEEL.—Write for Prices.

Written for THE INLAND PRINTER.

PUNCTUATION—THE DASH.

NO. VIII.—BY F. HORACE TEALL.

WRITERS on punctuation generally provide for—if they do not actually prescribe—certain usages which are not nearly universal in practice, and of which some are absolutely unnecessary, though they cannot truthfully be called erroneous. This is especially true with reference to using a dash and one of the other punctuation marks together. Wilson, Quackenbos, and, in fact, all punctuators whose work is known to the present writer, give definite rules for such use, so worded as to indicate that they do not admit the correctness of using the dash alone in the instances covered by the rules. Many people may—nay, most people probably will—continue the practice as indicated, but it is certainly not wrong to do otherwise, and it is not very uncommon. Former articles in this series have made plain their writer's opinion that too many rules are commonly given for punctuating, and the opinion holds good in the case of the dash. Seven rules are given in one book, four in another, and nine in a third, and none clearly specifies all possible uses of the dash. If rules are made with so much attention to detail, there should be more of them—so many, in fact, that they would never be fully mastered by those for whom they are made.

It seems impossible to express a certain caution about dashes more clearly than it has already been expressed, yet it is just as necessary now as ever. John Wilson says: "Notwithstanding the advantages resulting from the proper use of the dash, the most indistinct conceptions have been formed in regard to its nature and its applications. Many

authors, some of them of high standing in the literary world, as well as a majority of letter-writers, are wont to employ this mark so indiscriminately as to prove that they are acquainted neither with its uses nor with those of the other points whose places it is made to supply." G. P. Quackenbos says: "The dash, a character of comparatively recent introduction, has of late, both by writers and printers, been very wrongly endowed with the functions of parentheses, comma, semicolon, colon, and even period; and is now extensively used by many, who find it a convenient substitute when ignorance prevents them from employing the proper point. Against this prevailing abuse the student cannot be too impressively warned. The



Photo by Frank E. Foster.

STICKING TO THE LAST.

dash has its legitimate uses, and performs a part in which no other point can properly take its place; but it must not be allowed to overstep its proper limits."

One rule is really sufficient to cover the proper limits of the punctuating use of the dash — the first one given by the writer who says it *must* not be allowed to overstep those limits, but who does allow it in his own work. Here is the one

RULE.—The dash is used to denote a break in the construction, a suspension of the sense, an unexpected transition in the sentiment, a sudden interruption, and hesitation in the speaker.

Examples seem hardly necessary here, especially as the main use of the dash is exemplified in the text of our article, and the circumstances of all the items of the rule are so similar that one use may be taken as illustrative of all. One use not fully covered by the rule, because it is not properly a punctuating use, is the insertion of a dash in place of something omitted, as in a date, 18—, for instance. A longer dash should be used in place of a longer omission, as ——— for a name, etc. Another instance not explicitly covered by the rule is the breaking short of a sentence, as in speaking, where a two-em dash (——) should be used.

The use of a dash after another point "oversteps the proper limits," if common sense is to determine the limits. It cannot always be called wrong — because the practice is so common — but it is unnecessary, as has been said above. Quackenbos's rule for it is: "A dash may be used after other points, when a greater pause than they usually denote is required." This was written before it was so commonly acknowledged that the length of the pause was not the ultimate test of proper punctuation, although the same writer says, in the same book, that "points must be placed without reference to rhetorical pauses," and objects strongly to the old teaching as to length of pause for each point. It is this rule that dictates his practice when he says, "Under this rule, a dash is used in the following cases:—" Now, how can any one suppose that a longer pause is indicated here by the colon and dash than by a colon alone? As a matter of fact, the dash adds nothing but an unsightly mark on the page, and is a clear instance of overstepping the limits. If it is right to use a dash in addition to the colon in one such instance, it is right always; but no one uses it in all cases of the kind mentioned, and it is better never to do so.

Here is a rule from another text-book: "The dash may be used to denote a longer pause for elocutionary effect; as, 'Greece, Carthage, Rome — where are they?'" Elocutionary effect is probably always the reason for such construction of a sentence, instead of saying, "Where are Carthage, Greece, and Rome?" but the dash does not denote a longer pause for elocutionary effect. Indeed, it often happens in the speaking of such a sentence that the pause where the dash occurs is not longer than any other, and the elocutionary effect is made by a rising inflection of the voice; the latter, in fact, is always the peculiar characteristic of such speaking, though it is often made more impressive by a lengthy pause. The true reason for using the dash is found in the rule given in this writing as the only one necessary.

Benjamin Drew, in "Pens and Types," says: "If a parenthetic clause is inserted where a comma is required in the principal sentence, a comma should be placed before each of the dashes inclosing such clause." His example is, "I should like to undertake the Stonyshire side of that estate,—it's in a dismal condition,—and set improvements on foot." Such punctuation, as said above, is very common, but it is not as common now as it used to be. Preservation of the comma that is necessary in the "principal sentence" is the object of the practice, and has been considered ample justification. Nevertheless, it may be asserted positively that those who omit the commas in such cases are more

reasonable than those who insert them. Both usages involve a departure from the normal punctuation — one provides two commas where the sentence should have only one, and the other omits even the one. It is impossible of proof — it is a case of mere dogmatic assertion — that double pointing clarifies or in any way improves the expressions under consideration. It is evident that the other practice simplifies the form, and simplification is a widely — almost universally — acknowledged desideratum. A reasonable way to preserve the comma in the particular instance quoted is not hard to find. Since the parenthetical clause is a true parenthesis, why not use the parenthesis signs? Thus we should have the sentence, "I should like to undertake the Stonyshire side of the estate (it's in a dismal condition), and set improvements on foot."

A special example of misuse of the dash is the frequent practice of placing it after the salutation of a letter. Such practice is prescribed in many text-books, but no reason is or can be assigned for it. The practice that avoids dashes altogether is far better. In beginning a letter, if a name is written before the salutation a period should follow it, or should follow the address if one is included. After the salutation nothing but a colon should be used. Some periodicals give the beginning of a communication thus: "To the Editor: Sir:" and some, "To the Editor — Sir:" The first is never right; the second is defensible if "To the Editor," etc., is not a separate line. A period is better than either colon or dash.

Written for The Inland Printer.

CHANCES IN THE WEST.

BY R. M. TUTTLE.

SEVERAL years ago a male acquaintance in New York city suddenly found himself out of a job. He was a clerk with business ability above the average, but he found some little difficulty in finding employment. I asked him why he did not go West, where the avenues of employment were wider, and where the chances for growth and development were greater. His reply was that under no circumstances would life be worth living except in New York city. He had a horror of the wild and woolly West — untamed, uncivilized.

Others that one meets in the large cities of the Atlantic seaboard have a longing desire to go West, and are only waiting for what they regard as a good opportunity. And yet there are in such cities a large number of efficient newspaper men who would be delighted to get away from an overcrowded city, except that they dread the experience of embarking in business in the West. Everything west of Buffalo, or Chicago at the outside, they regard as being too far away for such talent as they possess. They would regard themselves as martyrs if they were to cross the Mississippi river, except as travelers.

And yet what a great amount of satisfaction many talented men have derived from removing to the West. They have engaged in business in communities not too large for the exploitation of their capital, and have built up business and reputation. They have achieved a measure of success that was impossible in the overcrowded East. They have found room for their talents in a way that would have been impossible anywhere else. The moral is that the enterprising and ambitious journalist or printer should not pass opportunities by because they are not offered immediately beneath the shadows of New York or Chicago sky-scrapers.

Written for The Inland Printer.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. VIII.—BY H. JENKINS.

ETCHING — LINE WORK.

CERTAIN organic solutions or mixtures containing a bichromate will, when reduced to a dry state, be so affected by actinic light as to become insoluble. Upon this principle depend the operations for making etched plates as described hereafter. If a metal plate is coated with such a solution, the solution being allowed to dry in a film upon the plate, and then exposed to light under a negative, the light will pass through the clear portions of the negative and render the coating under those portions insoluble, the other portions of the coating remaining soluble, as they are protected by the opaque parts of the negative. These soluble parts can then be removed, leaving the metal bare between the lines of the image formed by the parts of the coating affected by light. The image being, by certain operations, rendered impermeable, a solution can be applied to the plate which will etch away the metal around these lines, and thus leave the image in relief.

PREPARATION OF THE METAL.

The metals commonly used for the purpose of making these plates are copper and zinc, the latter being used universally for commercial work in line etching, while the former is used principally in making half-tone plates. The metal may be polished by machine or by hand, the latter method being used in most establishments of moderate size. To polish the metal by hand a board should be fitted in an inclined position in the sink so that water from the tap can run upon it when desired, a couple of nails being driven at the lower portion to hold the metal in position when lying upon the board.

If the metal is obtained polished from the dealers, it will only be necessary to use the charcoal to prepare the surface for coating. If it is unpolished it should first be rubbed with pumice stone or

Scotch hone until the roughness is removed, and then finished with the charcoal. If the pumice stone is used, its polishing surface should first be ground flat and smooth, otherwise it will scratch the metal. While being polished the metal should be kept wet from the tap, being rubbed in one direction only with the pumice stone or hone and in the transverse direction with the charcoal, the end of the charcoal being used. If any flaws are detected in the surface of the metal they must be removed by punching from the back as described below. Place a pair of calipers so that one point shall be directly over the flaw, the other being directly under it. Press the latter against the back of the plate so as to leave a scratch, the end of which will indicate the location of the flaw. Then turn the plate face down upon a polished iron slab, place the end of a punch over the flaw as indicated and strike the other end of the punch with the hammer, which will bring the flaw up to the surface. Then polish again until the surface of the plate is free from scratches and pits. The condition of the finished surface will depend largely upon the charcoal. Some charcoal is gritty and leaves scratches which, if deep enough, would show in the etching. Such grittiness can often be removed by soaking the charcoal in water or the jar of dilute acid.

LINE ETCHING.

SENSITIZING SOLUTION.

Albumen from fresh egg	1 ounce
Water	8 ounces
Bichromate of ammonium.....	15 to 20 grains

Dissolve the bichromate in the water, add to the albumen and beat up well with the egg-beater in a bowl or mortar. Filter until clean. Some etchers add a few drops of ammonia to the solution.

COATING THE PLATE.

Having polished the plate, file the roughness from the edges, wash it, let some water remain on the surface, and carry it to the room used for coating and drain the water off. Then pour some of the sensitizing solution to cover the plate and drain it off at one corner, repeating two or three times, draining at different corners to equalize the coating. Specks of dirt or bubbles should be removed. Then hold the plate over the gas stove and warm until dry, keeping it slightly inclined to allow any surplus fluid to drain. A little practice will enable an even coating to be obtained. When the plate is dry, allow it to cool in the dark and it is then ready for printing.

PRINTING.

See that the heavy glass which is used for the bed plate in the printing frame is clean, and also the back of the negative. Any grit between the two will sometimes cause them to crack when the pressure is brought to bear. Also see that there is no grit in the rabbet of the frame. Then place the negative, film side up, upon the bed plate, and carefully place the coated plate face down upon it. Place the back of the frame upon the metal (usually with a pad of felt or some folded papers between), lay the bars across and fasten at the ends, and turn the screws until sufficient pressure is obtained to make contact between the plate and negative. Then place the plate in the light to print. If in sunlight, support the frame so that the rays will strike directly upon the face. If the electric light is used, give half of the exposure while the frame rests upon its side, then turn it to rest upon the opposite side, and give the balance of the exposure. If the negative is a large one, keep the light swinging, to equally illuminate the whole surface. Do not allow the printing frame glass to become too hot, or it will crack. The exposure time will vary from one to three minutes in the sunlight and from three to ten minutes in the electric light. It will require but little experience to judge of it properly.

ROLLING UP AND DEVELOPING.

After the plate has been sufficiently printed it must be rolled up with transfer ink to obtain the image. Upon the slab provided for the purpose, place a little of the ink, and with a knife spread it in a line across one end; then with the composition roller distribute it in an even coating over the slab. Lifting the roller from the slab while rolling will aid in obtaining an even coating. If any particles of hardened ink or other matter cling to the roller, remove them with turpentine and a rag. When the roller has an even coating of the ink on it, roll it over the face of the zinc until it also is evenly coated. The ink on the zinc should not be too thick; the metal should appear faintly through it. If the ink should be too thick on the metal, clean the roller with turpentine, and when dry roll it over the zinc and it will remove a good deal of the ink. The ink coating should be heavy enough, of course, to absorb enough dragon's blood and form sufficient resist to the acid when burned in.

In cold weather the ink will sometimes refuse to distribute properly under the roller. In such a case wet it with a few drops of turpentine, or warm the slab, and this difficulty will be removed. The roller should be kept free from dirt, and in starting work for the day the slab and roller should be cleaned with turpentine and fresh ink used. A little experience will enable the worker to judge when the plate is properly rolled up. When the proper coating of ink is obtained upon the metal, place the plate in a tray of clean water (or hold it under the tap) and rub the surface carefully with a tuft of wet absorbent cotton. The parts of the coating which were not affected by the light will rub away, leaving the image in black lines. If the exposure has been properly timed, the lines will all

remain unbroken upon a clean ground of metal. If the plate was over-exposed, many of the lines will rub away, and if under-exposed the ink will cling to parts from which it should separate. In such a case a few drops of ammonia added to the water in the tray will often enable it to be removed. Rub the image with the cotton until all of the lines are clean and sharp, being careful to see that the spaces are free from any adhering ink. Then dry the plate by draining and warming over the gas stove. By patting it before warming with a piece of damp chamois skin, rolled into a pad, the surplus water is readily removed.



READY FOR ETCHING.



AFTER ROUTING.

With a camel's hair brush paint in with the transfer ink, wet with turpentine, any parts of the lines which may be broken, and also the largest open spaces as shown in the cut, one being the appearance of the plate when thus painted in, and the other the appearance after routing and finishing.

The painting in of these spaces supports the roller and prevents smudging in the subsequent rolling.

(To be continued.)

Written for THE INLAND PRINTER.

HANDMADE PAPER AND ITS TEST.

BY JOHN ALDEN LEE.

THE fact that leading paper houses can issue, without losing their reputation for veracity, sample books entitled "Samples of Handmade Deckle-Edge Paper," in which they state that the deckle edge is on but two sides of the sheet, would seem to indicate that the public at large cannot tell the difference between a paper actually made in a hand mold and a cheap imitation.

To affirm that a handmade paper has two deckle edges is as absurd as to point out a lady, dressed décolletée, and say she has a clean face. The fact that it is a lady in such an attire ought to be enough to warrant a clean face; but attention being called to the point one would be apt to look to see whether the neck were clean also, and, if found to be otherwise, one might be led to the conclusion that the possessor was no lady after all. So it is with handmade paper, which has a deckle edge on half its sides.

But the deckle edge is by far the least important feature of handmade paper. The following simple experiment* ought to be remembered by every printer, for it both illustrates the two methods of making paper and prevents the mortification of buying an imitation. Take any flat sheet of paper, and cut from it two narrow strips of equal size, about half an inch wide by ten inches long, cutting one of the strips lengthwise of the sheet, and the other from across the sheet. Then placing the strips together and holding them up as represented, between the thumb and finger, note whether they hang together as in Fig. 1, or fall apart as in Fig. 2. Next turn them over and do likewise. If in both cases the two strips retain the same relative position, the paper has been made in a hand mold. But if they hang together in the one case and fall apart in the other, the paper has in all probability been made by machinery. The reason is obvious when we consider that in passing through the machine the fibers tend to arrange themselves in one general direction parallel to the motion of the cylinders; hence all paper made by machinery has a grain, and it will be found that the weaker strip, which droops down, is cut across the grain. When, on the other hand, the sheet is made in a mold, the fibers unite in all directions, and the paper is as strong the one way as it is the other. The term "handmade paper" today has a distinct meaning, but if it is applied so carelessly to all kinds of paper it will soon have no more significance than does the term "manufactured."



FIG. 1.



FIG. 2.

MR. REID'S QUESTION ANSWERED.

Before Whitelaw Reid became Minister to France he devoted a good deal of his time to the conduct of his paper, the *Tribune*. The copy editors, who put up the headlines on stories of the day, fell into the habit of making most of them interrogative, as, for instance, "Was It Murder, or Suicide?" or "Did She Kill Him for Love?" or "Will the President Sign It?" etc. The entire paper was specked with interrogation points. This thing had been going on for weeks, till one day a postal card arrived, addressed to Mr. Reid, and marked personal. It read as follows:

"I am getting awfully tired of your questions. Why don't you find out something? A great newspaper is supposed to know everything, and ought not to annoy its readers with needless inquiries. This morning you ask, 'Will Mr. Platt consent?' How the h—l do I know?"

That night an order came that the *Tribune* must ask fewer questions.—*N. Y. Press.*

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*NOTE.—This experiment is simply a different application of the one described in Griffin & Little's "Chemistry of Papermaking," published by Howard Lockwood & Co., New York.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

IN the April number of your journal quite an extended description was given of the patents granted to Paige, the most voluminous patents ever granted. These patents, containing 81 and 163 sheets of drawings, respectively, still hold the palm, although closely pressed by a new patent dealing with the same line of invention just granted to Tolbert Lanston, of Washington, D. C. This patent contains 76 sheets of drawings and 123 claims. Some idea of the general character of the machine may be obtained from the side elevation shown in Fig. 1. Two perforated strips of paper are employed for rendering the machine operative

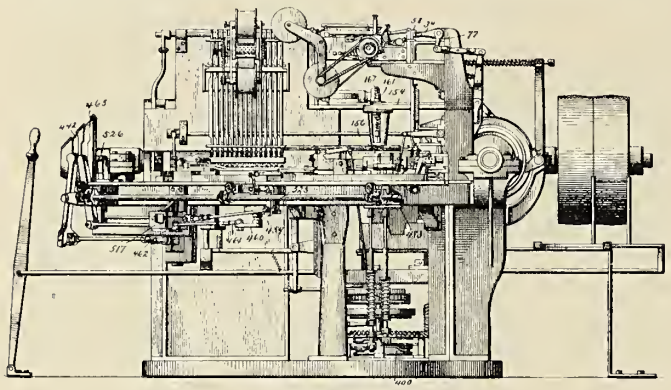


FIG. 1.

to form justified lines of type, the separate type being cast as required and assembled in justified lines in a galley. After being once used the type are melted.

The total number of patents relating to the printing interests granted during the month was twenty-seven, about double the usual number, and of these six related to composing machines.

Two patents were granted to Louis W. Southgate, formerly a member of the examining force of the Patent Office, now residing in Worcester, Massachusetts. These are

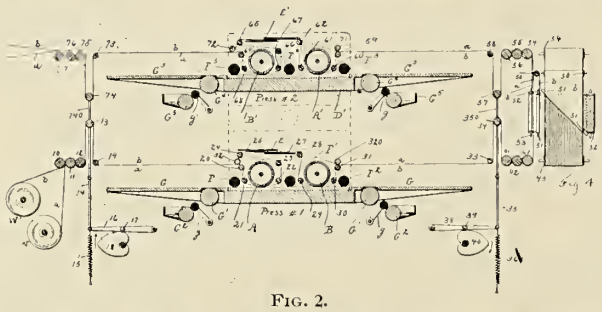


FIG. 2.

illustrated in Figs. 2 and 3. The former view shows a double traveling cylinder press adapted to operate upon and perfect sheets from two webs at the same time. Two impression cylinders are mounted in a reciprocating carriage; one of the webs is fed to each cylinder and at each reciprocation of the carriage each web receives an impression from the stationary type form. After passing through the lower press the webs are reversed, passed through the upper press and perfected. The latter view shows another form of "traveling cylinder" press. The impression cylinders are reciprocated in a curved path of travel. In order that the form beds may tip or oscillate to conform to the path of travel of their impression cylinder, they are journaled on central transverse shafts. In the press shown the cylinders reciprocate together and a perfected web is delivered.

John H. Stonemetz, of Brooklyn, New York, received a patent for the printing press shown in Fig. 4. It represents an improvement over the one patented by the same party in 1888. In the original device ink rollers were placed on one side of the impression cylinder and enough ink was applied to the form to serve for two impressions. The present

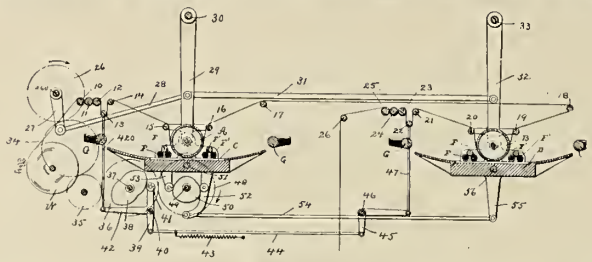


FIG. 3.

improvement consists in so mounting the inking rollers that they can be swung from side to side of the impression cylinder and ink the form in whichever direction the carriage is moving. The patent to Stonemetz and both the patents to Southgate have been assigned to the Campbell Printing Press Company, of New York city.

The apparatus shown in Fig. 5, for transferring paper from a feeding machine to a printing press, was invented by Thomas A. Briggs, of Arlington, Massachusetts, and assigned to the Briggs Manufacturing Company, of Niagara Falls, New York. A fly is pivoted between the feeder, and the press guides extend lengthwise of the fly, and upon these move slides which carry a shaft provided with grippers. The grippers are opened at one limit of their travel to receive the sheet, and at the opposite limit to deliver it to the printing press.

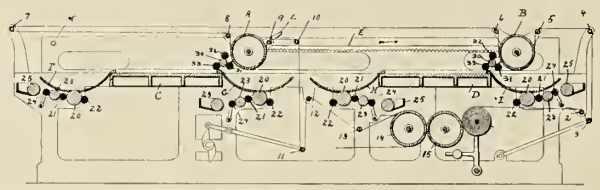


FIG. 4.

Fig. 6 shows a rotary web printing machine invented by Francis Meisel, of Boston, Massachusetts, the patent being assigned to the Kidder Press Manufacturing Company, of the same place. The frame has an opening at one side for the entrance of the operator, and upon the opposite a large gear wheel is mounted upon a short stud. This gives convenient access to the impression cylinders, which are arranged in the arc of a circle, and enables the operator to overlay them to much better advantage than when working in a pit

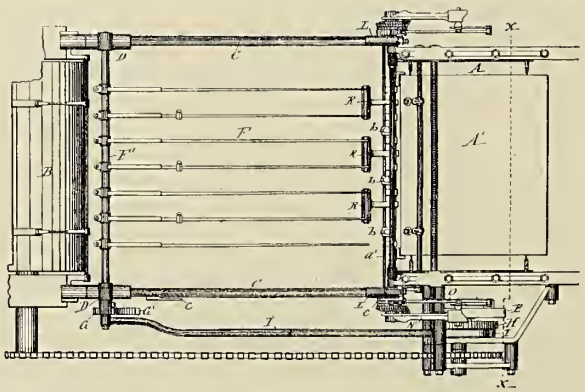


FIG. 5.

beneath the machine. Each impression cylinder has arranged outside its coacting form cylinder, also easily accessible. Handles connected with the various throw-off devices are within convenient reach of the operator.

Walter Scott, of Plainfield, New Jersey, received three patents for printing machines, one of which is shown in

Fig. 7. The view shows a quadruple press, perfecting and folding together sheets from four webs. In order to secure absolutely correct register the cylinders are of progressively smaller size downwardly or toward the cylinders printing the webs, which will be folded within the others. This compensates for the extra thickness of the individual sheets of the folded paper and extra tension on the inner sheets, which are slightly narrower than the outer ones.

Edward P. Sheldon, of Brooklyn, received a patent for an ink-rolling mechanism, a detail of which is shown in

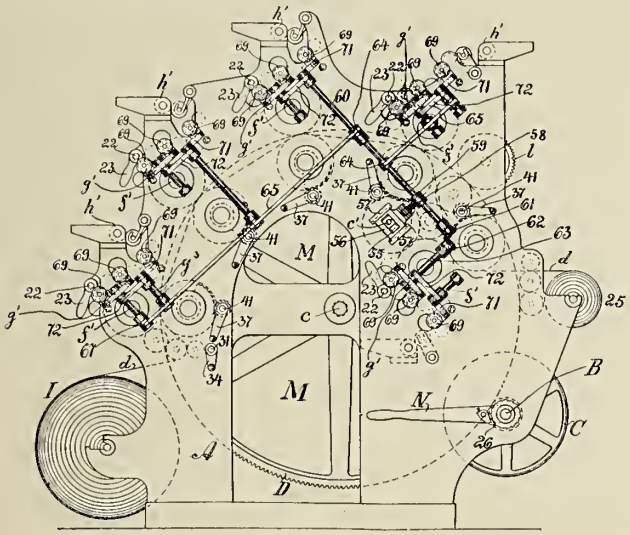


FIG. 6.

Fig. 8. The object of the invention is to provide a simple and effective means for holding composition ink rollers out of contact with the printing form when the printing machine is out of operation so as to prevent the surfaces of the rollers from becoming flattened and injured. In the ends of the sockets in which the shafts of the rollers revolve are arranged lifting bearings. These consist of bolts, having milled heads and circular cam grooves. By partially rotating the bolts the ink rollers are moved out of contact with the form. The patent has been assigned to the Hoe Company, of New York city.

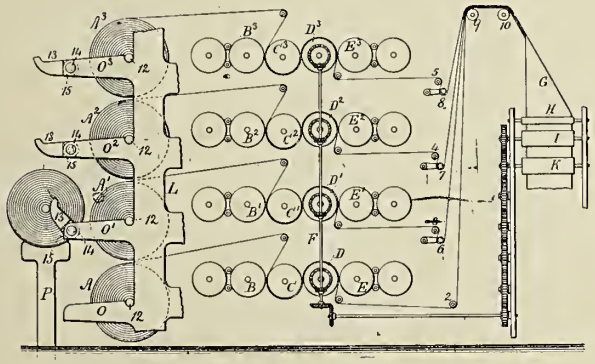


FIG. 7.

Fig. 9 shows an inking apparatus patented by Robert Miehle, of Chicago, the basis of one of three patents granted to him, and assigned to the Miehle Printing Press Company, of the same place. The rollers are shown arranged in two sets or groups set at opposing angles of inclination to the line of travel of the table and bed, and are positively driven at a peripheral speed equal to that of said bed and table and in the same direction.

W. A. Schraubstadter, of St. Louis, received the only design patent of the month for a font of printing type, the Cosmopolitan series, a page of which has already been shown in this journal.

The other patents were as follows:

William Berri, of Brooklyn, N. Y.—Three patents, for space-bar for typesetting machine; matrix and matrix distributing mechanism, and a device for casting type, respectively.

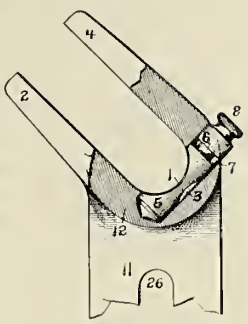


FIG. 8.

Herman T. Sundstrom, of Galveston, Texas.—An improvement in the Mergenthaler linotype machine.

Edward Dummer, of Newton, Mass.—Machine for separating and feeding sheets of paper, assigned to the Dummer Paper Feeder Company, of Portland, Maine.

Clarence J. Buckley, of Delano, Minn.—Rewinding attachment for printing machines.

Thorwald C. Damborg, of Philadelphia, Pa.—Two patents for printing presses, one of the patents being assigned to Nathan Billstein, of same place.

William H. R. Toye, of Philadelphia, Pa.—Printing press, part interest assigned to Robert P. Brown and Edward L. Bailey, of same place.

Ottmar Mergenthaler, of Baltimore, Md.—Linotype machine, assigned to the National Typographic Company, of West Virginia.

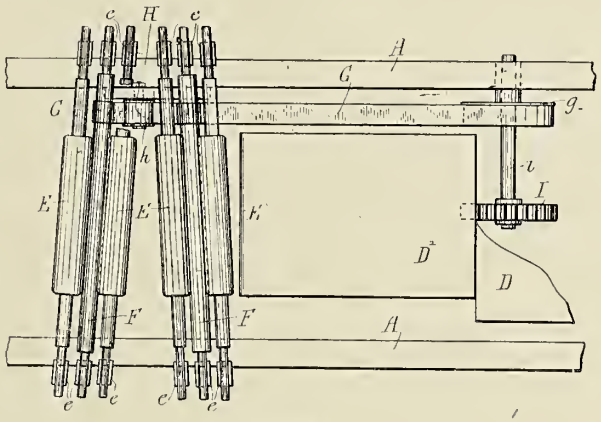


FIG. 9.

James W. Eggleston, of Minneapolis, Minn.—Gauge-pin for printing presses.

Sidney J. Hart, Kansas City, Mo.—Inking attachment for printing presses, assigned to the Multi-Color Printing Company, of same place.

UTILIZING SPOILED POSTAL CARDS.

A Dearborn street printer has a scheme for utilizing unused postal cards that have been printed on one or both sides.

Nearly every business house has a stock of postal cards printed in certain forms, and very naturally many of these become out of date. Heretofore they have been condemned as worthless stock.

The Dearborn street printer takes the printed cards and covers over the printing on the back with a coating of ink, which is then gilded by means of "gold dust," as it is called. The gilded surface can then be printed on in black, and the effect is really better than that of black on a plain card.

Even if the card has been addressed he can gild half of the front of the card. With a stock of many thousand old cards, each really worth 1 cent, the reprinting becomes an object. The printer buys old cards or reprints them to order. —*Chicago Record.*

Written for THE INLAND PRINTER.

WILLIAM EWART GLADSTONE.

BY I. HARLEY BROCK.

IF anyone in the classes which by instinct and habit usually keep abreast of events in the world of progress should be adventitiously asked off-hand the question, "Who is the greatest man of the Nineteenth Century?" what a general chorus there would be in the new and the old continents alike, "William Ewart Gladstone." The chorus might be more feebly defined among those people who have profited perhaps the most in proportion by his philosophical and philanthropical international policies, but it would be a unison of praise from all quarters of the world to the man who has in his generation done the most to advance the stature and dignity of manhood, of political freedom, of mental development and advancement in all the avenues of progress that are beneficial to the human kind.

The preëminence of Mr. Gladstone in the ranks of human endeavor has never been brought more closely to the American heart than during the last few years of his career as leader of the party of English liberty.

Our instincts of freedom, our impulses of the right of liberty as a diviner right than any divine right that ever was pretended on behalf of any dynasty or individual, have always led the public thought of America to a friendly recognition of a man who, on another soil, was endeavoring to work out the fundamental principles upon which this republic is founded.

It is impossible for us to forget that, in that darkest hour that preceded the effulgent brightness of the perennial dawn upon the world at large of the Star of American freedom as the beacon and the guarantee of all freedom, for all time, for human liberties everywhere, William Ewart Gladstone, John Bright and a few others of the leaders of the British masses against the classes, of principle against temporary self-interest, made the triumph of peace and prosperity an easier task for those true patriots who, as Lincoln and Grant, saw no pride of victory but only a firmer cement for the common loyalty of all American people in the enduring triumph of 1865.

The American people themselves, internally contented with their own established freedom, cannot fail to have a natural and spontaneous sympathy with the oppressed of all nations, and with the victims of worn-out systems and old and ill-adapted methods of government everywhere among free peoples; and from a like fountain proceeded, after careful and mature examination and consideration, the resolve of Mr. Gladstone to wipe out the reproach of British centuries, and to extend to the Emerald Isle that boon of local self-government without which no part of the British possessions throughout the world has ever been contented.

In the pursuit of this noble and ennobling task he risked his high political fortunes, and for the sake of the principle which he enunciated stepped aside from the government of the British Empire into private life — in so doing making doubly sure the ultimate success of the cause of liberty which he by championing made unconquerable.

The world will well remember when two years ago the leaders of thought, opinion and intelligence throughout this great nation of seventy millions, representing the whole people without regard to politics, extended to the Great English Commoner the unprecedented honor of a national invitation to come and be the guest of our veneration, our love and confidence — when the Grand Old Man by reason of his great years felt unable to comply with that national invitation, with what regret this decision was received among all classes of American citizens. But their esteem of his place in the world's evolution was in no way lessened, nor, as his subsequent action has proved, has his interest in and affection for America and Americans been diminished.

From the political point of view, the development of Mr. Gladstone's power, intellect and influence is one which has a peculiar charm for those who believe in the imperishable superiority of our system of the dominance of the popular will as the ultimate, infallible and unappealable authority for all acts of control and government.

Born in affluence and educated in the most exalted walks of life, with peculiar respect for the hereditary instincts which he unconsciously imbibed and the sympathetic environments by which his early experience was surrounded, he entered public life as a natural and powerful advocate of principles antagonistic to his whole later career. It might be a surprise to those who know only his later but not his earlier history, that his first speech in the House of Commons was in opposition to Wilberforce's abolition of Colonial slavery; while, after his second appointment to the Peel Ministry, he resigned from the government "for conscientious reasons connected with ecclesiastical principles," as an advocate of church rights, yet he was afterward the man who enforced the divorce of church and state in Ireland — as subsequently proved, to the unbounded and lasting good of the church. The development of his education and experience led him ultimately to the permanent adoption of liberal principles in 1852, of which he has ever since been the guiding star.

The narrative of his four successive premierships of Great Britain would be an idle tale before an educated people, but it crowns and is imperishably associated with the repeal of the corn laws, the expansion and extension of the franchise, the disestablishment of the Irish church, the peaceful settlement of the Alabama claims, and many other reform measures in which the interests of the common people were put upon a forward and upward plane, and the glory and welfare of the British people, as a liberty-loving, self-governing people, received great strides of advancement, not less important than the epochs of the signing of the Magna Charta and the execution of Charles I.

Throughout all his extended life of public usefulness and political turmoil, at no time did Mr. Gladstone cease to be an active student in literature and arts, and a prominent factor in the scientific and literary life of his country. The range and profundity of his acumen and erudition have been remarkable, and so versatile is his genius that in the midst of great historic political crises he has at the same time maintained, unaffected by high political duties, a keen and lofty pursuit of literary work, of such character as might well concentrate the energy and studious perseverance of one solely devoted to those special studies.

The impress of Mr. Gladstone's career upon the public mind and conscience of Britain has been so great, and so marvelously noble and true, that it is no wonder that the small Kentish boys, to the question of the rural minister, "Who is the patron saint of England?" presented for answer a strong chorus, "Mr. Gladstone!"

The Grand Old Man, in his whole political career, found his highest pride and his greatest reward, not always in the present applause of the people — for he has been frequently in advance in action of their slower comprehension — but in the consciousness of righteous and noble and patriotic purposes, and he always has had his reward in the end. Having refused earldoms and titles without number, he approaches, a majestic figure, to the dark curtains of the infinite, through which he will shortly pass, and, as in the beginning of his career, simply "The People's William."

Retired by self-volition, at a great old age, from the supreme control of the mother of Anglo-Saxon civilization, he has not, in the calm decline toward the portals of eternal fame for all posterity, forgotten his wondrous powers nor the sacred duties to which he has always devoted them.

Witness the reverberation of his voice in November last, which, recchoing round the globe, was more powerful than all European diplomacy in staying the hand of barbarous Turkey in the execution of its projected crimes against Christianity, civilization and humanity in Asia Minor.

The lesson of the life and the accomplished purposes of this wonderful figure, that has towered like a colossus among four generations of his fellow-men, is one that is not confined to his own countrymen or kindred, nor to those who move, as he has always moved, in the great places of the earth. Pregnant with wisdom and with convincing force, it comes home to every heart, to every home and to every hearth, in every phase of human existence, and especially does it appeal to the intelligence of the children of toil. It constitutes a beacon light and a benison for the aspirations of the youth of all lands seeking for advancement, elevation, expansion; for honor, applause, fame or achievement. It is that which furnishes the key to the secret of success for all human endeavor. No matter upon what goal of distinction the eye be set, no matter in what sphere of human usefulness laudable ambition urges us to excel, we are admonished by the career and achievements of the Grand Old Man to keep in mind the words of the Master, "Seek ye first the kingdom of God, and His righteousness; and all these things shall be added unto you."

Throughout his life we may gather from its every stage, from youthful promise to transcendent importance, that there is no place of power or of pride in worldly influence or usefulness that is incompatible with a simple and child-like faith in the reality of all the promises and consolations of the Christian faith. As a young man, in his early political days in London, even at a time when his powers of intellect were so far recognized as to open up to him all the avenues of gilded pleasure in the capital of the world, he regularly held prayers with his two servants in his bachelor home. Since 1842, when at home and unless precluded by serious illness, he has never been known to omit attendance at the regular morning service of the church at Hawarden, three-fourths of a mile from his home. Occupying the proudest, the most influential and the most responsible post in Christendom, as virtual ruler of the British Empire, he deliberately stated, on the occasion of the opening of an educational institution in Liverpool: "Take a human being and make an accomplished man in natural philosophy, in mathematics, as a merchant, or a lawyer, or a physician, and conceal from him a knowledge and power of the Christian faith, and he would go forth unto the world poor and miserable and blind and naked." He answers inquiry concerning his Christian belief: "All I think, all I hope, all I write, all I live for, is based upon the divinity of Jesus Christ, the central joy of my poor, wayward life."

Not only does the influence of his reiterated belief and of his consistent example urge those who would aim at the highest attainable rewards of human life to seek the Christian faith, as the only true basis of successful endeavor, but, in his latter days, when he has deliberately put aside political power and devoted the vast treasures of his wisdom and experience, with unabated energy, to the uplifting of his fellow-men, he has given a signal proof, and one in which all Americans will take pride, of his well-proved and abiding faith in the Rock of Ages as the true and only foundation for the successful pursuit of peace, happiness, honor and prosperity. In the recently published work, "The People's Bible History," in which is combined the best efforts and the highest wisdom of the recognized leaders of religious thought and truth in both hemispheres (though, as we are proud to say, of American origin), Mr. Gladstone has not only attested his profound faith and interest in the lasting usefulness of this great work, but he has departed from his habit and furnished to its publishers, The Henry O. Shepard Company, of Chicago, his approval of the objects of the book and his indorsement of the work of the various distinguished authors, in the shape of an introduction which is in itself a contribution to the religious literature of the age of such high importance and value that, if there were no other contents of the book, the publishers of "The People's Bible History" would have placed the Christian religion throughout the civilized world under deep and lasting obligation.

The "general introduction" (which bears the autograph of the sage of Hawarden) to this great work is, perhaps, one of the most remarkable products of that master mind. Its analyses, argument and conclusions are not only powerfully, logically and convincingly presented, but they embrace gems of thought and reflection that will find permanent abiding place in the minds of all who consider them. A few of these from this invaluable work, which we understand The Henry O. Shepard Company is now publishing in popular form, are subjoined:

"Wherever Christianity has gone, and whatever its agents have taught, and however little its professors may have adorned their calling, at all times and in all places it has carried with it the acknowledgment of the Holy Scriptures."

"The religion of Christ has assumed more than ever a commanding position in the world. It is the dominant religion of the inhabitants of this planet, . . . for all the elements of influence have their home within the Christian precinct. . . . The nations of Christendom are everywhere the arbiters of the unChristian nations."

"Their (the Scriptures) claim to authority is absolute throughout, and the only God in whose name they speak is proclaimed all along as the only and as the universal God. . . . They began for the family, they ended for the world. . . . They constitute one great and majestic trilogy, as they present to us, first, the creation and completion of the material universe, with the introduction of man to his earthly home; secondly, his fall from innocence into a state fundamentally deteriorated through willful sin, together with the immediate dawning of 'a light in a dark place,' through promises which were to save them from despair; and thirdly, the great redemption from the ruin thus let loose, by the life, death and resurrection of our Lord and Savior, with a course of prophetic intimations reaching to the consummation of the world."

"Not only did these Scriptures teach the unity of God, but they taught it with an emphasis, persistency and authority such as no other work of any period or authorship has ever equaled, and the doctrine of the New Testament in this subject is really no more than an echo from the doctrine of the Old."

"In the day when the human race was undergoing the first experience of its infancy the guiding hand and the audible voice of the Universal Father was made freely available to direct its faltering and wayward march."

"They make the whole earth to be of one speech."

"It is the sufficiency, rather than the absolute mechanical perfection of the provisions made by God for the attainment of his purposes upon which we have to rely."

"Does it not seem that God has consigned to us a double witness in the living voice which proclaims that word throughout the world, and in the unalterable record which provides for maintaining the harmony of that living human voice with the divine purpose. Not, indeed, that the Bible has either converted the world, or saved Christianity from all error and corruption, any more than it has saved Christians from all sin. But, of the actual faith and love that subsist in the Christian heart, despite the world, the flesh, and the devil, who can doubt that, over and above the corrective action of the Bible, there is a vast portion due to the direct influence, most of all perhaps among English-speaking peoples, of its words upon hearts and life?"



From painting by Antonio Rotta.

PAST MENDING.

Half-tone by
THE BLANCHARD & WATTS ENGRAVING CO.,
36 Columbus avenue,
Boston, Mass.
Duplicate plates for sale.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A SUGGESTION ABOUT DIVIDING WORDS.

To the Editor: BUFFALO, N. Y., May 11, 1896.

Allow me to suggest that an improved appearance might be obtained on machine-set papers which run matter around cuts in narrow columns, if the plan of dividing words on syllables were dispensed with. Only proofreaders and some printers know when a word is divided correctly. The average reader does not know, neither does he care, but he knows that a hyphen divides a word. It would be better than having one line thin-spaced and the next with a space between each letter, as well as saving time. H. W.

ARRANGEMENT OF JOB, COMPOSING AND PRESS ROOMS.

To the Editor: BUCKHANNON, W. Va., April 18, 1896.

The letter of Mr. M. H. Novotny in the February number has caused me to believe that perhaps someone can suggest a better arrangement for our plant in the following diagram. The job, composing and press rooms may be placed in any of the rooms that seem to the best advantage:



Equipment—6 col. quarto cylinder, Webster gasoline engine, 10 by 15 job press, 23-inch paper cutter, one stationery case, one table, lead and slug rack, 24 by 36 imposing stone, 2 job stands, 1 type cabinet. Composing room: Three double news stands, 28 by 80 imposing stone, galley rack. Job press to be run by power.

PRESS.

SOME QUESTIONS AND CRITICISMS.

To the Editor: PHILADELPHIA, Pa., April 29, 1896.

In much the same way as the native of Donegal eats potatoes—skin and all—so do I digest your journal from cover to cover. This month's issue I have enjoyed ever so much, not because I had favorable mention therein (for which I thank you heartily) but largely, I believe, because of the absence of the suggestive in the illustrations. Is the nude really elevating to our craft?

While in a critical mood will you pardon my asking whether you think "Quaint Open" helps your pages, more particularly above 12-point, as in Holyoke Paper Cutter advertisement for instance; and would you *pass* that Potato Planter advertisement.

I hope you will not consider me a fault-finder; the truth is, the study of your pages furnishes me a feast of unbounded pleasure. ALFRED D. CALVERT.

[Thank you for your appreciation. Such praise is always gratifying. With respect to the nude in art, it is a question which has been discussed by artists and purists for many years, and we believe the consensus of opinion is that nudity is not necessarily suggestive in art. There has not been shown in these pages any illustration which can offend anyone. Whether they are elevating or not depends on the individual. In regard to the type faces and specimens shown in this paper, we may say that we prefer to have definite criticisms made before we undertake any defense of our taste or judgment. Such criticisms are most welcome, but to be useful they should be definite and specific and accompanied by suggestions for improvement.—EDITOR.]

THE PRESENTATION OF SPECIMENS.

To the Editor: NORTH ADAMS, Mass., May 11, 1896.

I take great pleasure in the arrival of the printer's best friend, THE INLAND PRINTER, every month, and still greater pleasure in the perusal of its columns. In the May issue the editorial entitled "Healthy Criticism" attracted my attention, as undoubtedly it did many others. I see no reason why anyone, unless he is a "crank" or something of the sort, should object to the appearance, in the columns of a paper devoted to the advancement of the art preservative, of specimens of composition, artistic and the reverse, designed to benefit the printer who does not "know it all," and is willing to be benefited by the suggestions and experience of others. For myself, I have taken great interest in the above-mentioned specimens, as they have appeared from time to time, and have learned more about tasteful composition from the suggestions and specimens in the columns of THE INLAND PRINTER than from any other source. I sincerely hope they will be continued in the future and to a greater extent than in the past. WILL H. BRADLEY.

ARRANGEMENT OF JOB LETTER AND LABELS FOR TYPE CABINETS.

To the Editor: CHICAGO, Ill., April 18, 1896.

A good deal has been said in your pages of late about the arrangement of cases, etc., yet there is one point that appears to have been overlooked, in the way of showing specimens of type for the use of the compositors. In many offices a line clipped from a circular or card is stuck on the case; in others, more advanced, the name of the type is printed to show the face, or some comic or sentimental motto is used to display the type to its best advantage. But as a labor-saving device, and that is what counts in this machine and devil driven age, there is nothing to compare with a simple alphabet, or as much of it as will come in a line, to show the various faces, whether printed on a card and hung at the end of the cabinet or stuck in labels on the cases. To illustrate the advantage of this system, suppose a compositor has the line "Hay and Feed Store" to set in a 20-em measure for a card, and tries a line that just comes in without space in his measure. In the printed alphabet on the label, the specimen shows a line that ends at R, we will say; he throws his line in and goes to another case for a suitable line, but the specimen alphabet on that case ends with Q. So he knows at a glance that won't come—he needs one that ends with T or U. If the labels are all set to the same measure, or, better still, if the specimen alphabets are printed on a card at the end of the cabinet, the printer can tell at a glance, by looking at the last letter of the sample line, exactly how many letters more of one face will come in a given space than another. But if different words are used on the labels of the various cases, the compositor has to spell off his word every time and then average up two "I's" in one line against two or three "W's" and "M's" in another, all of which takes time and a certain amount of mental calculation. In poster work, again, the advantage is with the alphabetical system. Suppose a 24 by 36 poster is in hand, and the main line is "bazaar"; in this case the reglet will have to cover the F in the portion of the alphabet used for sample of the letter needed for a full line. After the word has been spelled out once and

measured with the reglet the compositor won't need to spell it again, because he knows his reglet has got to reach as far as F and can decide in an instant, whereas if a different word were employed each time there would be room left for guessing, and try-lines would be set and thrown aside because the thin types in one specimen would allow the reglet to cover the necessary number of letters. It must be clear to anyone that if a line is tried that ends with M and found too fat, it would be useless to try another that did not include N or O in the sample sheet. This system is so simple that it is to be wondered at that it is not tried oftener than it is, for no printer that used the system would ever go back to the quaint though antiquated and idiotic system of printing comic mottoes for his specimen sheets.

There is another little matter that might be mentioned, with regard to labels on cases, whether letters or numbers. It is usual to put the designating letter or numeral in a uniform position on every case in the office. Now, it simplifies matters if a line is drawn down the first rack, say two inches from the end, and the labels in that rack placed uniformly to the mark, but in the next rack the letters should be two and one-half inches from the end, and the next one three inches, and so forth. The reason for this is obvious; if one of the 2-inch labels gets into the wrong rack the label being out of line will be noticed as far as the case can be seen, and at once attracts attention and is of itself a silent protest against being misplaced. It may be said that these are very small matters, but it is the atoms that count, especially if the compositor has a design in his head and loses it when worried because he can't find a certain case, or becomes rattled trying to get a line the exact length he needs.

LEON IVAN.

PANTRY SHELF PAPER STYLES IN PRINTING.

To the Editor: BOSTON, Mass., May 5, 1896.

In the wholesale toy and notion store of a friend I saw recently some packages of shelf paper in pronounced colors with big scalloped edges. I had supposed that the days were past in which the country housewives bedecked their pantries and cupboards with such atrocities; but equally flaring and flagrant offenses against all taste are found in some of the most conspicuous products of the present-day printing office. In any criticism of work it is fair to divide those responsible into two classes: those who are doing as well as they know, with such material and opportunities as they have; and those who, in conspicuous positions, with the best of opportunities, deliberately proclaim their lack of taste.

Some of the best examples of antique effects in printing, comprising good heavy-face types in contrasting colors and papers of rich texture, are found in the circulars and catalogues of prominent art galleries. The same taste which accepts and hangs the pictures and arranges details would naturally be supposed to extend to the catalogue which is placed before every visitor. A few years ago the dry goods firm of Jordan, Marsh & Company added a gallery to their art department. Some notable exhibitions have been held, and in the latest exhibition pictures by many of the best New England artists were hung. The exhibition attracted much attention and was viewed by a great many visitors.

Naturally, everyone who was interested at all needed a catalogue to ascertain the names of the artists and other details. The price of the catalogue was 25 cents. It was a considerable volume. With so rich a showing of pictures, one would naturally expect to find in the catalogue attractive miniatures, provided any illustrations were used. On the contrary, the catalogue seems best described by the heading of this criticism. The display of the text had a decided newspaper cast to it, with most commonplace type and regulation dashes and brass rules. The illustrations were from line drawings, which suffered largely in engraving and printing. In the points already mentioned the catalogue showed simply poor work.

Some of the best covers which are used on catalogues in similar work are of heavy antique paper with the natural deckle edge. The promoters of this exhibition, of course, were not oblivious to these styles, and therefore used a good enough paper, but, perhaps as economy, or for want of effort in securing the right paper, gave a decided disflavor to the whole in crimping or scalloping the edges in imitation of the deckle edge. One cannot overlook the shoddiness of it. It is but a single instance among many in which this same thing is done. Following the excellent styles set by some of the recent typefoundry productions, antique effects are being used in general advertising, such as hotel and railroad circulars. One prominent railroad has recently issued a large number of circulars on good paper and with fairly good type display, but with the same scalloped edges. This printing is not open to the same criticism as that first cited in that it is not directly connected with the fine arts. When one sees such absurd work from such conspicuous sources, there is no occasion for wonderment at the commonplace in commercial work.

HENRY LEWIS JOHNSON.

APPRENTICES IN THE PRINTING TRADE AND THEIR EDUCATION.

To the Editor: BUFFALO, N. Y., May 6, 1896.

In looking over the numbers of THE INLAND PRINTER for this year I note that in the January number two correspondents discuss the apprentice question and criticise the existing state of affairs, seeming to divide the responsibility for it about equally between the employer and the apprentice. Mr. Wintemberg thinks the remedy lies in judicious state laws, but state laws would hardly answer the purpose while the apprentice could evade them by moving into another state. Many employers, too, think that a boy is not worth keeping who has to be kept by force.

Mr. Rickey deplores the scarcity of the all-round man; but isn't the reason to be found in the belief, perhaps the fact, that the specialist has more congenial — and therefore easier — work, with more glory and as much money? He says the apprentice should be taught to take as much pride in his trade as the doctor or lawyer does in his profession; that it requires as much hard study to become a first-class printer as it does to become a good lawyer. That may be true enough, but the comparison ends right there. The lawyer is working for himself, and his money value increases with his age and he can look forward to supporting himself in his old age on the profits of his work. The apprentice who becomes a first-class printer can command a salary ranging from $2 to $4 a day, regulated by the cost of living in the city where he happens to live, except during the periodical attacks of hard times, and what he has to look forward to is the hope that he can make a professional man out of his son, so that the son can support both. A man's pride in his profession is apt to be governed by the financial appreciation thereof. It might be a grand thing for the printing business if the apprentices were compelled to work a couple of years for the instruction received, but the returns will have to exceed $15 a week before many fathers will allow their boys to do so.

Another thing: What proportion of the printing offices have the facilities or do a range of work wide enough to make first-class, all-round, artistic printers of their apprentices? Isn't the alleged scarcity of all-round men caused by the fact that most of the employers are specialists to a certain extent? Even the offices which handle everything are divided into departments till they seem like a combination of specialists under one management, and the man or boy

who shows an aptitude in one department is apt to be kept there, because, as a foreman told me the other day: "Job printing is a big thing, and the man who says he knows it all is looked on with suspicion. If he does know it all, he is worth more than he will ever get as wages, and certainly ought not to be looking for a job." It seems to me that if we really want to broaden the range of knowledge of both journeymen and apprentices, it must be done through the technical club. Reading the trade papers is good, but reading without discussion loses half its value. It doesn't stick.

HUGH WALLACE.

THE CRITIC CRITICISED.

To the Editor: CLEVELAND, Ohio, April 15, 1896.

In the April number of THE INLAND PRINTER appears a reply to my invoice of an "up-to-date" office, which appeared in the February issue of your valuable journal. Mr. "Critic" makes light of a few articles I mentioned in my list and wonders how I would justify the type above 12-point, as no spaces or quads were mentioned. He was then "rash" enough to talk of some things of which he seems to have no knowledge.

I do not wish to intrude too freely upon your valuable space, but I feel in duty bound to answer the many personal inquiries I have received in regard to my previously published list, also to reply to Mr. "Critic's" silly insinuations with the hope of lighting the way for some deserving prospective employing printer. In the first place, my original list read: "Spaces and quads for all job fonts," and in copying the list for publication this line was inadvertently omitted. So much explained. Now, were Mr. "Critic" contemplating purchasing an outfit for a small town, where electrotypers and typefoundries are unknown, would he advise the purchase of the outfit listed by him? (and there *are* first-class offices in those towns, too). In this day of keen competition and scarcity of money it behooves a purchaser of printing material to get all he can for the money, and in purchasing an outfit better terms and larger discounts can be obtained if all the material comes from the same house and at the same time (other type faces can be added as the business demands and from any reputable house).

Having carefully compiled lists from several of America's leading foundries, I selected the one mentioned in my estimate because more up-to-date material can be purchased from them, for the same money, than of any other; their type is "superior" to that of most foundries and does not require "cardboard justification." Now as to Mr. "Critic." "I see" he would throw out "an ink cabinet for twelve rollers," I presume he would only have one set, and when once on the press there they would stay until worn out; he would keep his ink in a cigar box; his waste or rags in a crock; his glue can and brush on the table; his ink plate and brayer under a stone; his rollers (if perchance he had an extra set) standing in a corner. Strip furniture and reglet he would also ignore and lock up his Hempel quoins against his labor-saving wood or metal furniture. Strip leads, slugs, rules and lead cutter would meet the same fate and he would use his labor-saving material to make a curve line for some eccentric (in Mr. "Critic's" mind) customer, and pay the typefoundry 9 cents per pound to cut his book leads. The saw and miter box he would discard and "chase the lad" to the electrotyper with a cut to be mitered (while he could do the job in ten minutes himself and save a quarter). Had he occasion to use it he would send his boiler plate to a carpenter shop, "and last but by no means least," prohibit the use of the "antediluvian" shooting stick—say, Mr. "Critic," did you ever try locking up a large railroad folder or book form with a key? Is Mr. "Critic" a printer (?) who would shave leads to suit each job? as even with a lead cutter no first-class printer would be guilty of such a deed. Mr. "Critic" would have "a border case" and use his tweezers to pick type from the top "cracks," misnamed boxes; he would have a "gallon-size benzine can" in the office, contrary to the benzine clause on his insurance policy (if he has one). What would he do with "three pounds 14-point spaces and quads" with no type to match? His "one pound 60-point spaces and quads" would be inadequate for much use. Hoping these few tips will be rightfully applied and profitable to many, I append a revised list for a person with an established trade, good credit and $750 in cash to invest in printing material *only*, my former list being intended for a man with only $750 to start in business with. The following can be bought for less than $750 *cash:*

1 10 by 15 secondhand C. & P. Gordon.
1 7 by 11 " " "
Steam fixtures for both.
1 22½-inch Advance paper cutter.
3 20-case, galley top, full cabinets.
1 job stand for 12 two-third and 12 full cases.
7 pair news cases, full.
12 California job cases.
12 two-third italic cases.
2 lead and slug cases.
1 space and quad case.
1 labor-saving rule case (Harris, complete).
1 " metal furniture case.
1 No. 2 ink cabinet, ten ¼-pound tubes job ink, assorted.
1 Pool's benzine can (quart).
1 8-inch bellows.
6 Buckeye sticks; 3 6-inch, 1 each 8, 12 and 18 inch.
1 single case labor-saving cherry furniture.
2 double-column all-brass galleys.
2 10 by 16 all-brass job galleys; 1 8¾ by 13.
2 imposing stones and tables, 24 by 36 and 26 by 76.
Strip furniture and reglet, $5.
50 pounds labor-saving metal furniture.
50 " " 2-point leads.
50 " " 6 " slugs.
50 " strip 2-point leads.
50 " " 6 " slugs.
25 " " 3 " leads.
1 Little Giant lead and rule cutter (graduated to picas).
Mallet, planer, proof planer, saw and miter box, shooting stick, three dozen Hempel quoins and key.
50 pounds 6-point Elzevir Old Style.
100 " 8 " " " "
100 " 10 " " " "
50 " 12 " " " "
25 " 18 " " " "
1 font Elzevir Old Style, 24-point.
8 " Heyer, 8, 10, 12, 18, 24, 30, 36, 48 point.
4 fonts Antique Condensed, 6, 8, 10, 12 point.
7 " Inclined Gothic, No. 4, 5, 6, 7 (6-point); 8, 10, 12 point.
13 " Lining " No. 15, 16, 17, 18, 19 (6-point); 8, 10, 12, 18, 24, 30, 36, 48 point.
6 fonts Gothic No. 9, 12, 18, 24, 36 point.
3 " Condensed Gothic No. 6, 12, 18, 24 point.
10 " Canton, 6, 8, 10, 12, 18, 24, 30, 36, 48, 60 point.
7 " Broad, 6, 8, 10, 12, 18, 24, 36 point.
9 " Elzevir Title, 6, 8, 10, 12, 18, 24, 36, 48, 60 point.
6 " Tudor, 6, 8, 10, 12, 18, 24 point.
5 " Era, 6, 8, 10, 12, 18 point.
5 " Fair, 8, 10, 12, 18, 24 point.
4 " Spencer, 6, 8, 12, 18 point.
3 " Plate Script, 14, 18, 24 point.
1 font art ornaments; 1 font gem ornaments, No. 1; 2 fonts art strokes, Nos. 1 and 2; 1 font embellishers.
5 feet 3-point border, No. 123.
5 feet each, 6-point border, Nos. 58, 143, 149, 146, 312.
5 " " 12 " " Nos. 180, 183, 186, 415, 413.
5 " " 18 " " No. 156.
3 " " 24 " " Nos. 214, 227.
10 " " strip rule, Nos. 198, 222, 225.
4 pounds each labor-saving rule, Nos. 215, 295.
Spaces and quads for all job fonts.

The type mentioned by Mr. "Critic," from the Inland and Crescent foundries, I know nothing about, by practical experience, but from what I have read of it I judge it may be all right; "but there are others." Trusting this will meet the requirements of the many interested inquirers, I may, at some future time, say a few words on the merits and demerits of labor-saving material and devices.

ED E. WILSON.

THREE-COLOR PROCESS PRINTING FROM THE STANDPOINT OF AN INKMAKER.

To the Editor: NEW YORK, N. Y., May 10, 1896.

To the inkmaker who must be able to furnish printing ink for every system of the art, every new process is a field for study. If he has theories of his own, he has opportunities to have them practically tested. His knowledge of and experience with colors enables him often to give valuable



"THE CHICKEN FANCIER."
Chicago *Record's* want ad. illustrations, drawn by Fred Richardson.

aid to the practical printer. My experience to some may not be new, but if it only strengthens these in their ideas, their publication may prove beneficial.

The great art of printing nowadays consists in doing certain work at the lowest possible cost. This means saving of time and materials. Thirty years ago reproductions of paintings by the greatest master were made by lithography, so perfect, that it was impossible to tell the chromo from the original. But it required twenty-four designs on twenty-four stones, and in some cases thirty impressions from these twenty-four stones. Fine lithowork is now done with from four to six impressions.

The invention of the photo-half-tone process has caused the revolution in the art of printing now going on. C. B. Woodward's chemigraph and farbograph, and the three-color photo-half-tone, said to be the invention of Vogel in Berlin, are results of the photo-half-tone. Some good work has been done in three colors, but the production and manipulation of the plates has proven very expensive, involving much loss of time, which is money.

I have for some years held that the three colors, yellow, red and blue, should be supplemented by a key plate, printing a fourth color. This fourth color should be a neutral gray, containing neither black nor white, but composed of yellow, red and blue, which mixed in certain proportions give gray.

I furthermore claim the idea that there are no certain three colors which are correct for every set of plates, but each of the three colors should be a mixture of various colors, and in accordance with the set of plates which are to be printed. In other words, the inkmaker ought to get the plates and produce correct inks for them, and not only correct for the plates, but correct for the press and paper to be used.

When therefore Mr. Seidenberg, of the firm of Straeffer & Seidenberg, called on me desiring yellow, blue and red ink for making proofs of plates made by a new process of his own, I gave him our highest grades, such as we usually furnish for the finest half-tone plates. When he exhibited the proofs to me I was astonished, and said, "This does not look like an oil painting, it looks more like a water color!" "But the original is a water color," said Mr. Seidenberg. "If this is the case," I said, "I must admit your plates are good, but you should have used gray for the fourth plate instead of black,"

It was then arranged that we print these plates for THE INLAND PRINTER. No great skill was requisite. The inks used were light chrome yellow, permanent light red, blue and yellow mixed, gray, mixed from blue, red and yellow, each of them listing at about a dollar a pound.

The original may not be a work of great merit. Our reproduction of it, however, is an absolute and exact copy. It is therefore a success, and proves that the plates and the inks used for these plates are correct.

SIGMUND ULLMAN.

THE SOCIALISTIC ELEMENT IN TRADES UNIONISM.

To the Editor: NEW YORK, N. Y., May 10, 1896.

The editorial on "The Socialistic Element in Trades Unionism" in the May number of THE INLAND PRINTER touched on a timely and interesting theme, but so briefly as to leave much unsaid, though worth saying.

The period which has seen the development of the modern trades union began with efforts of inventive genius to overcome the deficiencies of nature—with a struggle to make subsistence keep pace with population. To what a superlative degree discovery and invention have triumphed, the present time, in which the effective labor of one man has been so reinforced by labor-saving appliances as to enable him to produce as much on an average as eleven men could have done fifty years ago, bears abundant witness.

Material progress of the most surprising kind has resulted; but with all advancement in science and art and improved industrial methods the sum of human happiness and human contentment has not increased. Greater productive ability has not lightened the toil of the worker except in an infinitesimal degree. On the contrary, the advent of labor-saving devices in almost all occupations has so curtailed opportunities for employment that laborers, forced into involuntary idleness, and in a desperate endeavor to get employment at any price, competing against each other and lowering wages, are much worse off than before.

Under such circumstances the advent of the trades union became an almost inevitable event. But in this land of freedom and free men this would scarcely have been possible except for the stealthy, insidious appropriation by private individuals and corporations of the natural sources of subsistence—the lands, the mines, oil wells, etc., which gradually but surely shut off labor from a possible outlet in the only direction which could have afforded relief from the evil conditions produced by labor-saving machinery; and so labor, excluded from self-employment, and but partially employed at falling wages, had no other recourse, because knowing no other remedy than to band together for common protection in the trades union.

Therefore the trades union is here apparently to stay. In itself it is socialistic. The essence of socialism is in the subordination of individual will and effort to the ideas and

dictates of the majority; and in this respect the trades union is a development of socialism. Its present status reminds one forcibly of the guilds of the middle ages with their rules of admission to the "art and mystery" of each particular craft, their regulation of prices and wages, and particularly their jealous exclusion of all outside the guild from participation in their particular line of production. Even the quasi recognition of unionism by the law resembles in some degree the standing of the guilds under their charters, while its wonderful growth leads to the belief that full recognition will follow just so soon as the power of the union can be felt in politics.

Will this be of advantage to humanity? I do not believe so, for the union creates no opportunity for labor, but merely grabs and exploits existing opportunities for the benefit only of those within its own ranks. But unionism is not to be feared. Like the guilds, the unions will endeavor to monopolize production. Like the guilds, the selfish principle underlying their methods will operate for their ultimate extinction. The union, as a close corporation, will cease to exist when the conscience of the people awakens to the injustice of the conditions which have called it into existence.

The writer has no desire to belittle the great services to labor and to humanity performed by the trades unions; on the contrary, he willingly admits that under existing conditions the union is absolutely necessary to protect labor from the oppression of combined capital. What he desires to point out is that there is no real antagonism between capital and labor, except such as is due to monopolization of the opportunities, and an imperfect understanding of that circumstance; but that there is a real antagonism between monopoly on the one hand and capital and labor on the other, for it will invariably be found that when business is bad, prices and profits falling, work and wages insecure, the revenues of the monopolist have reached high-water mark. Under such circumstances capital and labor are accustomed to fly at each other's throats, contending for possession of the little pittance left after the landowner's demands have been satisfied. How much more sensible were they to unite against the common enemy—"the robber who takes all that is left"?

The lesson individual employers and laborers have to learn is, that in respect to the opportunities, their rights and interests are identical and equal. When the teaching has been sufficiently brought home to them—and it is being discussed by earnest men and women in all lands and in all ranks of life—the day will come when to be a capitalist or a laborer will imply no difference in social standing, in potential wealth or personal freedom, for with nature's storehouse free and open to everyone, the sun of plutocracy and monopoly will have set forever, and a day of universal liberty and brotherhood, in which the only desirable and possible union will be a union of love and peace, will have dawned on earth.

GEORGE SUTHERLAND.

A PRESSMAN'S VIEWS ON THE PRINTER LAUREATESHIP.

To the Editor: COLUMBUS, Ohio, May 7, 1896.

My INLAND PRINTER came to me yesterday, and the first thing that caught my eye and attention when I opened it was the novel idea proposed by the Campbell Printing Press Company, to find out if possible who is and where is the man in America to whom belongs the honor of being Printer Laureate of the present day.

While the proposition is a remarkably good one, and will, no doubt, do this enterprising firm a great deal of good in the way of an advertisement, still would it not have been better and more interesting not to have barred from voting in the contest the men who are employed in the print shops of America (the employes)? I am decidedly of the opinion that the employes are better able to pass judgment upon this question than the employers, for the simple reason that they do take, and have more time to read, all the trade journals and other matter bearing upon the printing industry than the employers.

Where do we get the intelligence of what is going on in the printing world, if we do not read and study the printing trades journals, circulars, pamphlets, catalogues, etc., which are distributed daily, weekly and monthly from ocean to ocean?

Then, finally, when the contest is over and the wreath of laurel is placed upon the head where it truly belongs, would not that man who wears it appreciate and cherish it a great deal more if he knew that it was bestowed upon him by the employes in the print shops, as well as by the owners of printeries in America?

Although I am barred from casting a vote on this question, I hope that I will not be refused the privilege of making a prediction to THE INLAND PRINTER as to whom I believe will be the honored man—to whom, in my opinion, belongs the honor of Printer Laureate of America today; that man is Theodore L. DeVinne, of the DeVinne Press of New York.

C. D. WILSON.

THE AUGUST "SCRIBNER" POSTER.

The publishers of *Scribner's Magazine* have received the drawing for the August poster, by Will H. Low, the first design for a poster ever made by that artist. It is to be lithographed in nine colors and gold, and will be an elaborate and expensive production. In addition to issuing this as a poster, it is to be lithographed in twelve colors as the cover for the August *Scribner*—the "Fiction Number."



This is a wide departure from the usual custom of Charles Scribner's Sons, and goes to show that the desire to present art work of the highest grade to the readers of that publication will hereafter not be confined to the inside pages of the magazine alone. Of the design nothing but praise can be said. The enterprise of the publishers in going to such expense on this work is certainly commendable.



GOOD LUCK VIEW, GARLAND DELLS.

Half-tone by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan.

IRWIN MOORHEAD.

AMONG the illustrations in this number of THE INLAND PRINTER we have pleasure in calling attention to the work of Mr. Irwin Moorhead, the water-color sketch in four colors being a good example of his style. In drawing figures of women he is the possessor of much grace of expression, and on this development of his talent he has obtained much deserved reputation. Mr. Moorhead began his study of art in the art department of Matthews, Northrup & Company, of Buffalo, about ten years ago. He has devoted much of his time to designs and drawings for advertising purposes, but latterly his attention is turning to other phases of his art, and in the leading periodicals his illustrations are finding place and favor. Mr. Moorhead is at present head of the art department of the *Dry Goods Economist*, of New York.



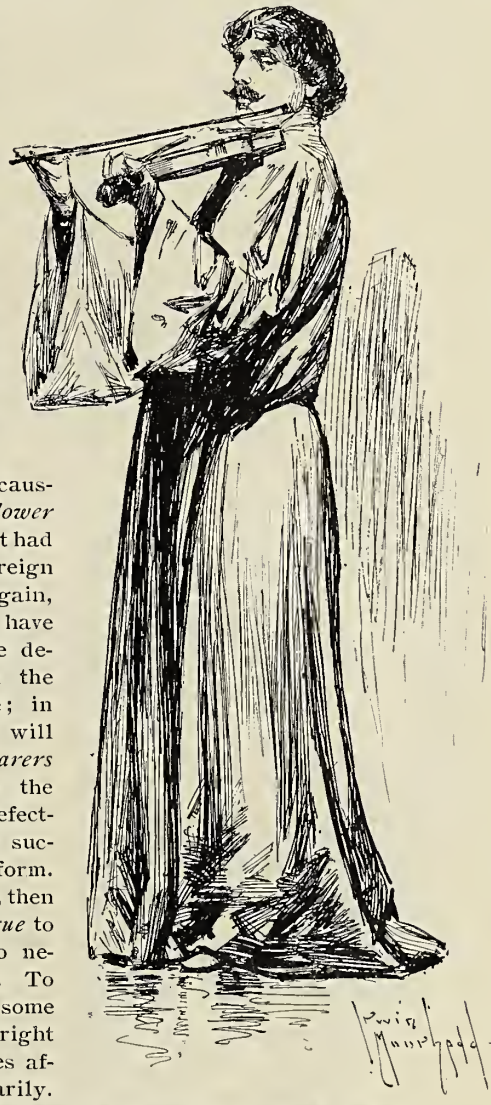
PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

MORE ABOUT GUMMED PAPER PRINTING.—E. F., of Farrington, Connecticut, and D. E. S., of Eaton, Ohio, kindly add their experience to others in the last two numbers of this journal relative to feeding and printing on gummed paper. The first tells us that he "sprinkles water around the press while working, and finds no difficulty in feeding the sheets." The other correspondent writes: "I handle a great deal of gummed paper in the shape of printed labels, and have not the slightest trouble with it. Gummed paper will be inclined to curl if exposed to a dry atmosphere. If the floor around the press be kept *wet* (I don't mean just damp or moist) there will be no more trouble than when using flat-cap paper.

HAS TROUBLE BECAUSE HIS ROLLERS WON'T INK THE FORM.—C. P. W., of Wellington, Ohio, has sent us a small four-page semi-monthly, size of the sheet 12 by 9½ inches (evidently worked two pages at a time), which shows a delicate covering of ink across the center of the right-hand page, as if the ink would not "take" on the face of the type. This defect is also slightly apparent on the page next to this. Concerning this trouble the correspondent says: "For several weeks past I have been having trouble, when printing, by the type not taking the ink; and so far I have been unable to find any remedy. I have used all kinds, and a different number of colors of ink, but all of them have some time or other bothered me in this way. Do you suppose that the trouble can be with the rollers? The rollers that I am using were bought last August, and seem to be soft enough." *Answer.*—The sole cause for the ink not taking on the face of the form lies with the condition of your rollers; because they are *not round on the face.* Probably the rollers were all right when you received them; but you may have allowed one end of one or more of the rollers to rest on the form when the press was not running, or against some obstruction or flat surface when they were out of the press. If so, that would be sufficient to flatten (even slightly) the circle of the composition, causing one end to be *lower in spots* than where it had not *rested* on any foreign substance. Then, again, the composition may have *shrunk* more on the defective end than on the perfectly round one; in which case if you will change the *roller bearers* on your jobber to the *small size* for the defective end, you might succeed in inking the form. If you cannot do this, then your rollers are *untrue* to such a degree as to necessitate a new set. To change the ends of some of the rollers from right to left will sometimes afford relief temporarily. New rollers, however, are considered the correct remedy.





SLURRING ON A NEWSPAPER.—A. & S., of Redwood Falls, Minnesota, write: "We inclose you two sheets of our paper, printed on a six-column quarto country press, which shows bad blurs on fifth page. It has done so for a long time, and we have been unable to trace the trouble. At one time we supposed that the running of plates on the page printed on the opposite form affected the tympan; then we ran that page from type exclusively, but it improved not. The fifth page has been our local paragraph page. We supposed then that a solid page of bourgeois might cause the blurring; so this week we transposed the fourth and fifth pages, i. e., the editorial and local pages, but, as you may observe, the fifth or editorial page is just as bad as ever. Our tympan now consists of hard rubber blanket next to iron cylinder; then six sheets of print paper, up to recently being placed by a single sheet of manila. Over this is the sheet

of muslin, and then the customary sheet of manila tympan paper. The trouble has been going on for over a year, and we have finally decided to apply to you for relief." *Answer.*—The sheets of your paper display carefulness in the mechanical get up, and if it were not for the slurring on the fifth page, could hardly be found fault with. The tympan employed is all right, therefore we must look for the fault elsewhere, and, to be brief, we believe it may be found in one of the following reasons: (1) If you will examine the bottom of the fifth page you will notice that it has a *heavy streak* of over an inch in depth, running the entire length; this streak you will doubtless find continued on the parallel page to it. This streak and the lightness of the impression on the ends of the opposite pages suggest that the cylinder is not adjusted uniformly—end for end—with the type forms. If this is the case, then the cylinder will "sag" more or less frequently, according to the speed of the press. Take off a little of the impression on the heavy end, and set both of the bearers on the bed of the press so that they will be perfectly even with the form. (2) Should this treatment not prove satisfactory, then *change the location* of the *feed gauge*, or the *sheet grippers* on the cylinder; also the steel bands, as well as regulate the tension of these to a tighter pressure where the slur occurs. (3) Set all your composition rollers in such a way that an even touch and pressure may be received. If these suggestions are honestly followed out we believe the slurring will be a thing of the past, provided that the impression screws are properly secured top and bottom.



PRINTING ON THIN (PARCHMENT) PAPER FOR WRAPPING UP BUTTER PACKAGES.—R. D. R. & Co., of Sussex, New Brunswick, Canada, write: "We have printed several orders of butter paper (parchment) used in wrapping around small packages of butter, and several of them have been returned to us, owing to the ink apparently working through the paper and spoiling the contents. Kindly advise us as to what the trouble is and what the remedy might be. A good quality of black ink was used in all instances. Is it the ink?" Another correspondent, C. H. P., of Clay Center, Nebraska, has experienced the same trouble. He has sent us two printed sheets of the same kind of paper as is alluded to by the one above, regarding which he says: "You will find a sheet of paper used in wrapping butter with 'Standard Creamery' printed on it. In using this kind of paper and for the purpose intended, the party is obliged to soak the paper in clean water to keep the butter from adhering to it. I also inclose another sheet printed 'Stein Creamery' which, after soaking, the ink can be rubbed off very easily. This is not the case with the 'Standard Creamery' sheet. What kind of ink or what can I put in ink to make it adhere and not come off on the butter?" *Answer.*—The whole trouble lies with the condition of the ink. It is evident in the "Stein Creamery" sample that very inferior ink has been used—full of common oil and very little color. Inks like the one before us do not rub off because the paper is soaked in water, but when an oily substance is brought in contact with an oily surface, and when this has none of the essential drying qualities. The sheet with the words "Standard Creamery" printed on it might be left on a package of butter for days and not a particle of the ink it is printed with come off. To both correspondents we suggest that a good quality of what is known as "Extra Quick-Drying Job Black" be used, or take any fairly stiff *job* black ink and mix into such quantity as is necessary at a time a few drops of copal varnish, and then there will be little danger of the ink rubbing off. As an experimental test, after working off a few copies, let the work remain until the following morning, then take a small piece of butter and rub it on the printed



Plates made by
STRAEFFER & SEIDENBERG,
465 Pearl St., New York.

THREE-COLOR PROCESS INK
MADE BY
JAENECKE-ULLMAN CO., NEW YORK.

REPRODUCTION OF A WATER COLOR PAINTING.

lines. If the color comes off by rubbing, then the ink requires more of the varnish. In any case let the ink dry thoroughly on the paper before delivering the work to the customer.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

PLATEHOLDER FOR HALF-TONE WORK.—"Progressive," Chicago. There is no "best way of adjusting the screen and negative in an ordinary plateholder." Write to the Scovill & Adams Company, 60 and 62 East Eleventh street, New York, for a circular showing their screen plateholder. It is the most complete piece of apparatus for the purpose yet made. Further, this company have recently purchased the patents of Max Levy covering his inventions in connection with a screen plateholder, so that all half-tone workers should be familiar with what aids to good work are to be found in one of these new plateholders, possessing all the improvements covered by these combined patents.

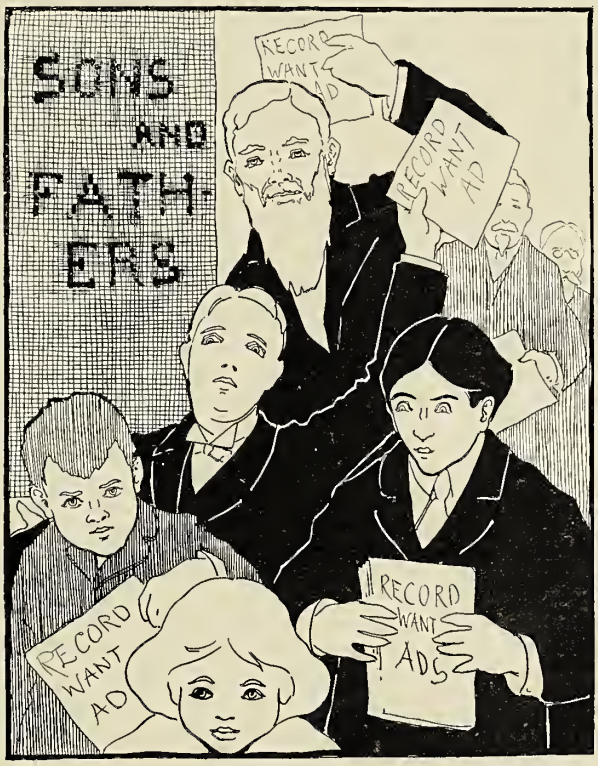
VIGNETTING HALF-TONES.—S. A. M., Philadelphia, Pennsylvania: "Would like to know the best way to vignette a half-tone down to a soft edge?" *Answer.*—This query has been answered in detail before. In brief, my method is to take a saturated solution of gum arabic and chloride of iron, equal parts, and paint this on the edges of the half-tone plate with a camel's-hair brush. This is done, of course, after the regular etching is completed, and while the enamel coating is still on the plate. The etching solution should be painted on the extreme edge of the half-tone at first, and then slowly caused to encroach further and further from the edge in an artistic way. The gum etching solution can be soaked up from the plate occasionally with a soft sponge to see how the vignetting is progressing.

"PROCESS WORK AND THE PRINTER."—This is the title of a London publication in a new form. It is a monthly, published by Percy Lund & Co., Ltd., Memorial Hall, and printed at the Country Press, Bradford. It is edited by practical men, clearly illustrated, printed on fine paper, with presswork up to the standard of the best English magazines. The only fault to be found is that it contains only twenty pages of reading matter. It recognizes what THE INLAND PRINTER long ago showed first in its pages, that the work of the process man and the printer come in such close touch that one could not produce the best work without assistance from the other, and that a knowledge of one another's methods would be a benefit to both. Our London contemporary deserves to succeed, and we wish it the prosperity that is its due.

CHEAPENING PROCESS COLLODION.—A patent recently granted to Gustavus Michaelis, professor of chemistry in the Albany (N. Y.) College of Pharmacy, promises to be of interest to process workers, for the reason that it will cheapen collodion, and this is the most expensive solution used in process work. Professor Michaelis has discovered a way of combining methylic ether and methylic alcohol, this liquid being a powerful solvent for "pyroxyline" or gun cotton. The Albany Chemical Company are making this new solvent, and announce it will give them pleasure to supply process workers with trial samples or answer correspondence regarding it. Besides the advantage of cheapness this new solvent simplifies the operation of collodion-making, as it is only necessary to dissolve the cotton in one portion of the solvent, then the salts in another, and mix.

WOOD FOR BLOCKING.—"Subscriber," St. Louis, wants to know what is the best wood to block or mount photo-engraved cuts on. *Answer.*—The best wood is not always available, owing to its cost, and that wood is mahogany. It possesses the necessary firm texture to withstand the pressure of the printing press. It was almost necessary formerly to mount cuts on mahogany that were intended to be electrotyped, as that was the only wood that would withstand the tremendous squeeze of the molding press. Electrotypers now usually remount the cuts on solid metal blocks before electrotyping, so that the blocking for this purpose need not be considered. Valuable cuts of large size are still mounted on mahogany. The wood most used, however, is cherry or maple, and the value of the blocking wood increases with the thoroughness of its seasoning.

TO ANCHOR HALF-TONE PLATE TO BASE.—W. P. H., St. Paul, writes: "Please inform me through 'Notes and Queries' how to make the metal poured into holes bored through a wooden block stick to the plate." *Answer.*—Clean the back of the half-tone copper plate thoroughly with emery paper. Get from a neighboring tinsmith a little soldering fluid, which is zinc dissolved to saturation in muriatic acid. Brush the back of the copper with this fluid, then lay on it a piece of tin foil the size of the plate. Heat the copper, as in burning-in, until the foil melts and adheres to the copper, clamp the wooden block, with the holes previously bored through it, to the copper plate, and pour into the holes molten stereotype metal, and the job is done. If the holes in the wooden base are of large diameter, and the "soldering acid" and foil are all right, then the plate should be anchored to the block securely. If in doubt as to any part of your method not being right, consult a neighboring "tinker."



"SONS AND FATHERS."
Chicago *Record's* want ad. illustrations, drawn by Fred Richardson.

THERE is shown in this number a reproduction by four printings of a water-color painting which should be attractive to all who are interested in the progress of printing in colors. Here is a method by the use of which any printer cannot fail to obtain on a fairly good press a fair result. The fault to be found with most color processes is that while a fine job may be obtained by a printer or engraver

skilled in the use of the plates, they are of little use to the average printer, who would expect to use them as he would a new font of type or a new half-tone engraving. With Straeffer & Seidenberg's process the printer need not serve as an apprentice in color printing. He gets with his plates a "dummy" which sets the standard for the color to be used with each plate. Whether he conforms to this standard





ORIGINAL INITIAL DESIGNS.
Drawn by H. L. Bridwell, Cincinnati, Ohio.

exactly or not, the job cannot be a failure, for the picture is not a composite one, but is mainly conveyed in the final printing, the others furnishing the tints.

AUBREY BEARDSLEY'S INFLUENCE.—"Designer," Cleveland, Ohio, writes: "Where can I obtain the most complete set of 'Aubrey Beardsley's designs for study?'" *Answer.*—A representative collection of Beardsley's designs is not yet compiled. My advice to you would be to study Beardsley's style only to learn how to avoid it. In my twenty-two years' experience with illustrations, I have seen the rise and fall of many an art fad. The Beardsley fad is likely to fall out of public favor as quickly as did the esthetic craze started by Beardsley's patron, Oscar Wilde. To the student of decoration, no publication could be of more practical value than THE INLAND PRINTER, for in its pages have been published the work of the masters of decorative design. The cover of the May number, for instance, or the page from D. B. Updike's "Altar Book," printed on page 189 of the same number, contains more genuine merit than Beardsley would be capable of. The decorative work of Will H. Bradley, E. B. Bird and other designers, will be studied, I venture to predict, when Beardsley will be forgotten.

Apropos of this subject, *Morningside*, a college paper, prints this verse:

"An ass with long green ears
And pinkish hairs
Was browsing on the purple grass;
No thought he had—
He was a Beardsley ass."

THERE is being exhibited in New York city a system of printing from aluminum plates which promises to completely revolutionize existing methods of lithography. No adequate process of obtaining lithographic plates save by the use of stones has heretofore been discovered, though many attempts to substitute different metals have been made. At last aluminum was hit upon and the perfection of the process lies simply in the discovery of a method by which it may be made chemically pure. Its advantages over stone are at once apparent. The cost of the metal is said to be about a sixth of that of stone; but a small percentage of the store room heretofore needed will be required; less expensive presses will suffice, and the product of a press will be added to in the proportion of the speed of a cylinder press over that of a flat-bed press. It is even asserted, and with seeming sound reasoning, that printing on both sides of the paper at exactly the same time will be done. Mr. John Mulaly, the inventor, has been experimenting with the process for six or seven years, until he has at last been able to get it perfected. The difficulty to be surmounted was in discovering a method of treating the aluminum so as to make it absolutely pure. A press has been in operation in the office of the Ellery-Howard Company, who control the patents of the new process, for some months for the purpose of showing its practical workings. It has been recently removed to the establishment of George H. Burnham & Co., 188 West Houston street, New York, where its value in a commercial sense is being manifested by the amount of work it is turning out.

PRINTING COLORS IN ONE IMPRESSION.—"Publisher," Toronto, asks if it is true that a photographic process has been discovered for printing colors in one impression on the printing press. *Answer.*—The daily press occasionally chronicles with startling headlines an invention of this kind to revolutionize color-printing. "Publisher" can rest assured that any practical improvement of this nature will be recorded in these pages very promptly after its discovery. The very newest report of such an invention comes from Italy, but the matter is withheld from this column until it is verified. The nearest practical approach to printing colors in one impression is the invention of Professor Joly, of Dublin University, and James W. McDonough, of Chicago. In this method the paper is first ruled in red, yellow and blue lines touching each other and covering the whole paper. The subject in color to be reproduced, whether portrait from life, view from nature, painting or water color, is photographed in an ordinary camera through a screen ruled in colors. A process block made from this negative is used to print in gray ink on the paper previously printed in colored lines. The gray ink covers up the colored paper in such a way that the result is an impression giving the colors of the original.

ARTIFICIAL LIGHT INSTEAD OF SUNLIGHT.—"Th. de V.," Montreal, writes to learn "if any of the new artificial lights, recommended for photographers under different names, can be used to copy drawings for photo-engraving or half-tone?" *Answer.*—Acetylene gas, the artificial light from which so much was expected, is still a will-o'-the-wisp. Experts say of it that it is at least equal, and probably superior, to sunlight for purposes of photography, still it has this serious drawback, it is such a dangerous explosive that lives are being sacrificed in attempts to make it. Eight persons were killed in New Haven, Connecticut, recently, in an attempt of this kind. All the flashlights used by photographers are impractical for photo-engravers. The oxy-hydrogen light is too slow. Arc electric lights are, however, very satisfactory if a proper focusing lamp is used. In fact, it is becoming recognized that in localities where the electric service is not exorbitant, it is economy for photo-engravers to use electric lights, and not depend upon sunlight, for the reason largely that the workmen can begin and end work at a certain hour each day where electric light is used, thus giving a certain regularity to the output of negatives and saving in labor, the latter being the principal expense in process work of all kinds.

THE CONQUEST OF THE MOMENTS.

If you would make the best use of your time, says a writer in *Current Literature*, look after the minutes. Keep a strict account of every hour of your time for a single week, setting down the exact manner in which every hour is spent, and see whether, when you come to review the record, you do not find it full of admonition and instructions. In this simple way one can readily understand the secret of his want of time. He will discover that he has given hours to idle talk, to indolence, and to inconsiderable trifles, which have yielded him neither profit nor pleasure. What is the remedy? Arrange your work in the order of comparative importance. Attend first to the things which are essential to be done, and let the unessentials take their turn afterward. The difference in the amount of work accomplished will be astonishing.

THE OLD HAND PRESS.

Battered and shattered—
With ink all bespattered,
But still with the power to annoy and to bless;
Loved by the editor—
Cursed by the creditor,
Rumbling and stumbling—the old hand press!

Gone are the editors—
Patient, meek creditors,
Since the far day when it first saw the light;
Age has but lengthened it,
Riveted—strengthened it,
Made it a victor in many a fight!

Stars from their setting fall;
Men die—forgetting all;
Suns—they may vanish and light may grow less;
But still Gabriel's horn shall blow,
Ages unborn shall know
That it's still in the business—the old hand press!

—*Atlanta Constitution.*

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

PI OR PIE?—No doubt many printers would be astonished if told that *pie* is a better spelling than *pi* for the word as used by them. THE INLAND PRINTER has been requested to print the word *pie*, and the one who makes the request says that *pi* is Greek, and not English. As a matter of fact, the word is commonly spelled *pi*—so commonly that the other form is really unfamiliar, though it has been used. The Century Dictionary says, "The more common spelling *pi* is out of analogy," meaning, of course, that analogically *pie* is better, but usage does not so accept it. One form is correct through usage, the other through analogy. The word has no connection with anything Greek.

A PERFECT STYLE.—*Newspaperdom* recently invited its readers to send to its office copies of style-sheets in use in different offices, as well as original drafts of model style-sheets. When the matter has arranged itself so that it may be suggested, the article says, a style is to be prepared and submitted to the best authorities on punctuation, capitalization, the proper use of the language, etc., to the end that out of the whole mass of matter and effort and study there may possibly be evolved a style that will form the basis for some approach, at least, to the unification of practice that is certainly very sorely needed in the newspaper-publishing business. It is said very truly that "there is at present not only no standard style, but there is no style adapted to the use of newspapers of all classes that is available for the use by them, and that is in all respects just what the model style should be." "While we recognize the desirability of a basis of this character," says *Newspaperdom*, "upon which the usage of newspapers might be modeled, with such slight variations as each editor might think it was desirable to make, we fully recognize the difficulties that lie in the way of the accomplishment of such a task." This is certainly a commendable project, and we would like to reproduce in full the article in which it is set forth, but cannot do so. Enough of it has been quoted here, however, it may be hoped, to induce many interested proofreaders to participate in its furtherance. A collection of style-sheets as full as possible is desirable, and they should be sent to *Newspaperdom*, World building, New York.

ONE OF THE WORST FORMS POSSIBLE.—Occasionally we find in print such things as "gold and silver-producing States," "dining and sleeping-car," "two and three-story houses." No plea of style can ever justify such use of the hyphen. It is simply a stupid blunder that no one should be capable of permitting, yet it is preserved by some proofreaders, because "it is the style of the office." Nothing should be the style of any office but that which is defensible on some decent reasoning. These expressions in the form quoted make the first word stand by itself, and show no connection whatever with any other word. Thus, in the first example we have what represents gold States and silver-producing States, when gold is intended to connect in sense with the participle, and the meaning is that the states produce both gold and silver. Gold- and silver-producing is the one correct form; but since the American press has not generally been sensible enough to adopt the correct form—so called because it is the one that fixes the sense beyond question in every instance—why cannot every one who will not use it at least preserve similarity of form by using no hyphen in either case? Some compositors—even some proofreaders, more's the pity—object to compounding such a word as silver-producing or three-story sometimes, and making it two words other times, but that is not a valid defense of the error criticised. In fact, no valid defense is possible. Circumstances alter cases, and it is high time for people to begin to learn when and how, especially in such truly simple matters as the one in hand.

CAPITALIZE BIBLE.—The following is from the *World's Crisis*, Boston, Massachusetts: "Of all the inaccuracies in print or manuscript which meet the eye, not one is so annoying to us as the word 'Bible,' when referring to God's Holy Book, written or printed with a small *b*—thus: *bible*. This looks like bringing the Bible to a level with other books—just what the world is trying to do—make it a human production. It is true the word 'bible'—from *biblos*—primarily means book, and in England was once applied to any book, but in process of time it became restricted to one book, so that when we speak of 'the Bible,' all know we have reference to the Holy Scriptures. It is a remarkable fact, when we consider the word simply means book, that it should be thus restricted. And, being thus restricted, by the law of our language the word should commence with a capital letter. I hope, however, much as we may follow the customs of our times, we shall never fall into the habit, in writing the name of God's Book—the Bible—of beginning the word with a small *b*. Keep the Bible in the foreground, make it prominent. It is the Book for our times."

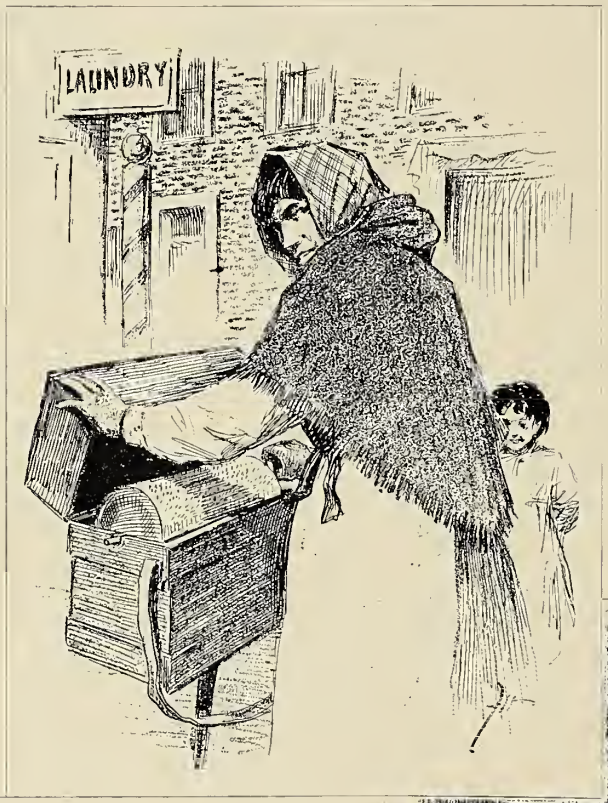
While religious sentiment is made prominent here as a reason for capitalizing the word, it is not the only reason given, nor is it the strongest one, notwithstanding the positive truth that "it is the Book for our times," and for all times. As the writer says, the law of our language decrees the capitalizing, and it is an egregious blunder to write the word with a small letter, even when used indefinitely, as in speaking of a Bible, meaning a copy of the Bible. The word is now, and long has been, simply the proper name or title of the one book, and not a common noun in any present use.

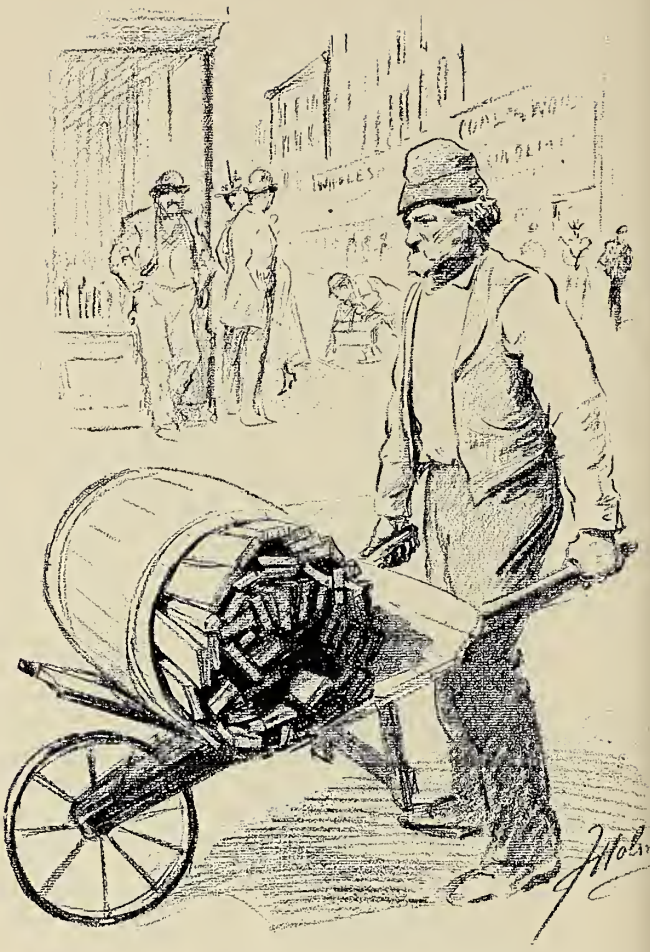
IT REACHES BUSINESS MANAGERS.

I have been very much surprised the last few days by the number of requests coming in for the composition scale noticed in a recent issue of THE INLAND PRINTER. I have already had applications from a great many people, and the most remarkable feature is that all of them have come from large firms, the letters usually being written by the business managers. This certainly shows that your journal reaches the most important buyers and is thoroughly read. Otherwise, a small paragraph in a position of no prominence would not bring so many letters within a few days after publication.—*Herbert L. Baker, Manager, American Typefounders' Company, Buffalo, New York.*















Engravings by
Ramsdell Bros., 115 Fifth Avenue,
Chicago.

CHARACTER SKETCHES BY F. HOLME, CHICAGO.

Reproduced by courtesy of *Chicago Evening Post.*

FRANK HOLME, ARTIST.

A SERIES of street sketches, by Frank Holme, recently begun in the Chicago *Evening Post*, under the title of "Picturesque Street Types," has attracted attention which is seldom aroused by the work of any artist who finds his only medium of expression in the pages of a daily newspaper.



Effects so artistic and striking as those produced by Mr. Holme in these sketches are innovations in newspaper illustration, and even the mechanical medium employed to gain results so unusual is not easily apparent to the uninitated. Though Mr. Holme's combination pen and charcoal pictures have been noticed in THE INLAND PRINTER as an innovation in newspaper sketch work, he states that Mr. Gaspard, of the Chicago *Inter Ocean*, was drawing charcoal portraits for newspaper illustration as early as 1892.

Mr. Holme is twenty-eight years of age, and has been in active newspaper work for over ten years. He was born on a farm near Terra Alta, Preston county, West Virginia, June 29, 1868, and found his first employment as compositor on the *Mountain Echo*, a weekly paper published at Keyser, West Virginia. He was, however, a publisher before he set type for the *Echo*. While attending school he became the proprietor of a $5 hand press, and published a daily, two by three inches in size, called the *O. K.*, "devoted to school and national news."

In 1886, after serving for some time in the capacity of reporter, he secured a position on the local staff of the Wheeling (West Virginia) *Register*, and was detailed to report one of the most exciting sessions ever held by the legislature of that state.

Meantime his latent abilities as an artist had begun to awaken and develop, and he tried his hand at illustrating the *Register* with woodcuts of his own make. His efforts in this direction were appreciated by the *Register* until he engraved a portrait of Judge Brannon, the Democratic nominee for Congress in a district in which the latter was universally popular, and in which the Democratic party was in overwhelming majority. Judge Brannon was defeated, and Mr. Holme now believes that his portrait of the nominee was the only cause to which so strange a revolution of popular sentiment could have been attributed.

His next move made him "special artist" of the Pittsburg *Commerciat Gazette*. Here he remained until Frank Higgins, then in editorial charge of that paper, kindly but firmly informed the young artist that his services would be no longer required, and added that his illustrations had the honor of being "the worst ever printed in a Pittsburg newspaper."

The Pittsburg *Press* took a more liberal view of the young man's talents, and immediately gave him employment, where he remained until 1890. For this paper he made sketches of the Homestead riots and Johnstown flood, and also supplied the New York *Graphic* with flood sketches, which were afterwards republished by the *Graphic* in a special "Johnstown edition."

He came to Chicago in 1890, and was employed as illustrator on the *Saturday Blade*, and attended the night class at the Art Institute. Just before the opening of the World's Columbian Exposition he accepted a position on the Chicago *Times* and was almost immediately placed in charge of the art department of that paper.

A tempting offer from the San Francisco *Chronicte* caused him to suddenly leave Chicago











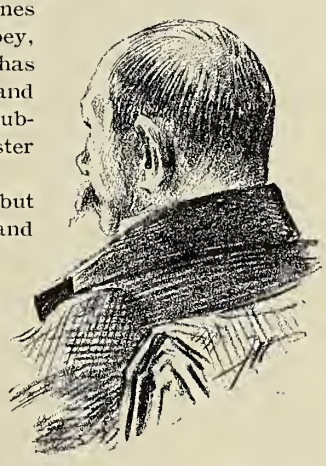
DUSÉ.

From pen drawing by F. Holme.



for the Pacific coast. Here his artistic skill and thorough reliability were rewarded by many important assignments throughout the state. After five months on the coast he was recalled to Chicago to accept the position of sketch artist on the Chicago *Evening Post*. The sketches which are here produced in connection with this article were originally published in that paper.

A frank, uncompromising truthfulness in the rendering of character and a surprising facility, the result of much hustling to catch the first edition, are the pronounced characteristics of Mr. Holme's work and workmanship. He worships at the artistic shrines of Menzel, Vierge, Abbey, Renouard and Steinlen, and has accumulated a very complete and extensive collection of the published works of these master illustrators.



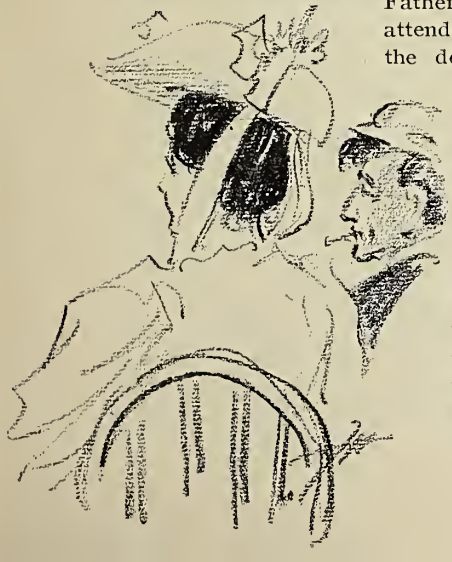
His tastes are bookish, but his library, which is large and carefully selected, consists mainly of volumes chosen on account of their illustrations. He has since boyhood maintained a growing interest in the arts of good printing and bookmaking, and, in 1894, in association with George B. Bentham, the portrait artist of the Chicago *Evening Post*, established a private press called the "Bandarlog Press," in playful compliment to Mr. Kipling's purposeless little monkey people and their aimless habits.

Mr. Holme was married, in 1893, to Miss Ida Vandyke of Grimsby, Ontario. His pleasant home is a rendezvous for Chicago artists, musicians and newspaper workers.

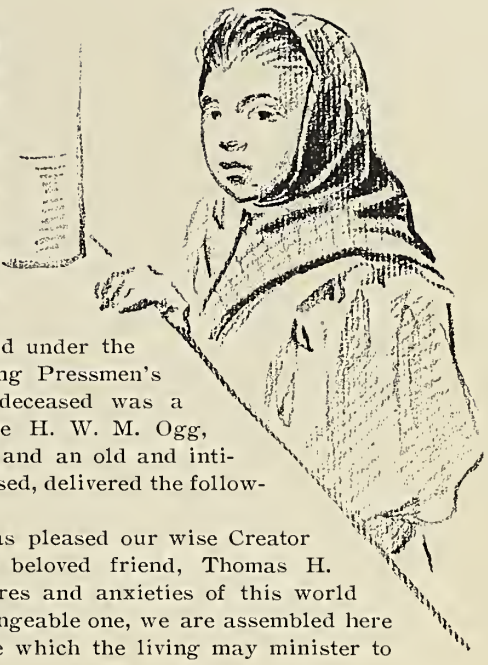
His keen appreciation of theatrical matters has led him into the making of a collection, absolutely unique, of the portraits of the leading dramatic and musical stars. These portraits, nearly two hundred in number, are exquisitely drawn in pen and ink, and have all been autographed by the subjects.

THOMAS H. McDONALD.

THE funeral of ex-State Senator Thomas H. McDonald took place from his late residence, Sacramento, California, on March 22. The remains were taken to the Cathedral, where religious services were conducted by Rev. Father Walsh. The funeral was attended by a large concourse of the deceased's friends, among them the employes of the State Printing Office, who turned out in a body.



Appropriate hymns were sung both at the church and the grave by Mrs. Coppersmith, Miss Peltier, J. G. Genshlea and Walter Longbottom. The floral offerings were numerous and beautiful, the employes of the State Printing Office, where Mr. McDonald was employed before he was taken ill, sending one representing "The Last Form to Press."



The pallbearers were Hon. A. J. Johnston, J. O. Funston, J. O'Meara, J. H. Drohan, Harry Rodgers, L. P. Williams, J. R. Welch and A. J. Galligan.

The funeral was held under the auspices of the Printing Pressmen's Union, of which the deceased was a member. At the grave H. W. M. Ogg, president of the union and an old and intimate friend of the deceased, delivered the following eloquent oration:

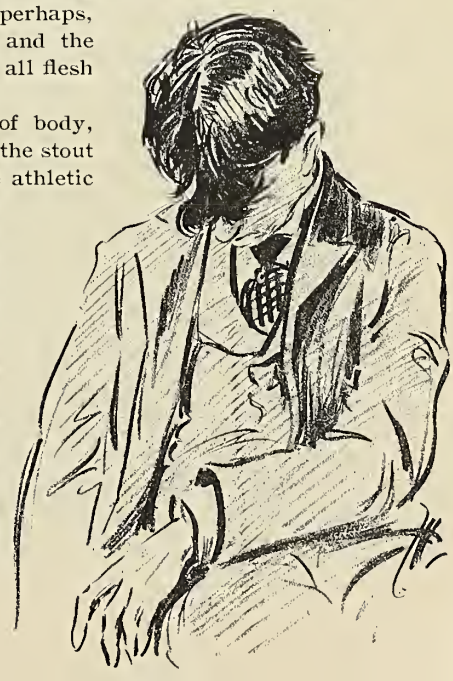
"Friends,—As it has pleased our wise Creator to remove our dearly beloved friend, Thomas H. McDonald, from the cares and anxieties of this world to an eternal and unchangeable one, we are assembled here to render the last office which the living may minister to the dead.

"While the tear of sympathy manifests our grief for the loss of our departed friend, let the exercise of charity be shown in appreciating merit. No human character, however exalted, is free from blemishes, and none is so depraved as to be destitute of every virtue. Man is born to die. The coffin, the grave, the sepulcher—all speak to us in language that could not be misunderstood, however unheeded it may be, of 'man's latter end.'



"As, therefore, life is precarious, and all mundane pursuits empty and vain, let us no longer procrastinate the important concern of preparing for an eternal and unchangeable state. Let us embrace the happy moment, while opportunity offers, in providing with care and diligence for the great change. The fixed law of being, which dedicates all that is mortal to decay and death, is inscribed in the great volume of nature upon its every page. Day after day we are called upon to follow our friends 'to that bourne from which no traveler returneth,' but from the house of mourning we go forth again to mingle with the crowded world—heedless, perhaps, of the uncertainty of life and the surety of that end to which all flesh is rapidly advancing.

"He who gives vigor of body, without warning paralyzes the stout heart and strikes down the athletic frame. The living of today become the dead of tomorrow. Man appears in and disappears from this life as wave meets wave and parts upon the troubled water. 'In the midst of life we are in death.'



"He whose lips now echo these tones of solemn warning will in turn be stilled in the cold and cheerless house of the

dead, and in the providence of God none can escape. Tom McDonald was a man who was loved, respected and honored by all that knew him. As a husband he was affectionate and true; as a father he was loving, tender and devoted; as a son he was dutiful and considerate; as a friend he was true as steel, kind-hearted, social and generous; as a citizen, one whose upright and noble life was a standard to be emulated by his fellows. I worked side by side with him for twenty years, and never in all that time did I hear him speak ill of anyone.

"This brave and tender man in every storm of life was as oak and rock, but in the sunshine he was as vine and flower. He was the friend of all heroic souls. He climbed the heights and left all superstition far below, while on his forehead fell the golden dawning of the grander day. He loved the beautiful, and was with color, form and music touched to tears. He sided with the weak, the poor and the wronged, and lovingly gave alms. With loyal heart and with the purest hands he faithfully discharged all public trusts. He added to the sum of human joy, and were everyone to whom he did some loving service to bring a blossom to his grave, he would sleep today beneath a wilderness of sweet flowers.

"Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud, and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word, but in the night of death hope sees a star, and listening love can hear the rustle of a wing.

"Speech cannot contain our love. There was, there is no gentler, stronger, manlier man."

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY F. J. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

THE following letter is printed in full in order that any who may not have access to copies of the *Typographical Journal*, in which it was published, may have a better understanding of the reply:

SOMETHING ABOUT THE SKILL OF ELECTROTYPING.—My attention has been called to two articles in the March issue of THE INLAND PRINTER, one relating to "American and English Electrotypers," on page 621, and the other an answer to "P. P.," of Chicago, who asks, "Does high prices mean good work on electrotyping?" page 646. I would like to say a few words in behalf of the electrotypers, employers and employes. The man who conducts the "electrotyping" department in THE INLAND PRINTER is no doubt a polished, well-educated man as compared with myself, who can only boast of being a plain electrotyper. He may mean well, but his ideas and mine on the subject differ, and I have been wondering from what source he has received his information of the condition of American mechanics engaged in producing electrotype plates. Some of his statements are true, but so many are false that one loses sight of that which is really true. That he has a slight knowledge of the electrotyping art I will not dispute, and that it is very slight no one who knows anything about electrotyping would doubt after reading the articles above referred to.

Electrotyping as utilized for the printing trade is in reality an infant industry, being less than fifty-six years of age, and but of little use to those who were responsible for its birth for many years after. But it grew stronger and flourished, until today, although one of the youngest trades of the age, it has extended all over our land. It is a valuable assistant to the printer, and has invariably proved a paying investment to all who have been engaged in it for the past twenty years, and it is safe to say that during that period it would be almost impossible to find a case of failure in business where there has been plenty of work for the men employed. Profits or prosperity cannot be expected or realized in any industry where there is not a demand for your services or for what you produce.

There has not been any complaints made by the employer regarding the cost of producing electrotype plates (although in many instances the pay roll is the largest expense and even equals all the other expenses together), and few, if any, against the prices received from their patrons. It is true that the scale has been greatly reduced in the past ten years, still there are some fair prices for certain classes of work, and workmen, by experience, careful study and with the introduction of improved machinery and modern appliances, have more than offset the difference in the prices by an increased amount of work.

It is untrue that the unions have ever made a concerted effort or used unfair means to prevent apprentices from learning the trade, and it can easily be proven, taking the number of journeymen into consideration, that there are more electrotype apprentices today in some localities than of any other trade. It is understood by all unions that if there are more men than positions there will be competition for the places, and that means lower wages. The pressmen, bookbinders, compositors or any other branch of the printing trade have a perfect right to use all means consistent with justice toward their fellow-men to protect their trade. In most cases it is their only source of income; it is their capital, their all. To encourage others to learn a trade or profession when already there are a sufficient number to supply the demand, would be to show a lack of capacity, of business ability to manage their own affairs. As to the electrotype workmen receiving more pay according to their ability and the difference in the cost of living here and in England is, in my estimation, an uncalled-for comment, and I would most respectfully suggest to THE INLAND PRINTER that the men who have been engaged in the electrotype business for years, men who have invested thousands of dollars and see it pay good profits year after year, should be the ones—if there is any cause to complain—to do so. But as they have not and are satisfied, others who are not interested most certainly should be content.

As to the trade, there are many obstacles to overcome and much to learn both scientific and mechanical before a man can become proficient enough, even after serving a regular apprenticeship, to enable him to secure a position as electrotyper. He must be intelligent, reliable and of good judgment, as the greatest care is necessary at all times to insure good results. Solutions, metals, acids and compositions used in producing electrotype plates must be proportioned and adjusted to a nicety in order to perform their part of the work successfully. The electrical plant which assists in the present wonderful production of plates for printing purposes, and which is nearly perfection, is the result of many years of continuous study and experiments of the most noted professors of electro-metallurgy and chemistry in the world. The skill shown by practical electrotypers in this country in executing their work by the different processes to secure the greatest possible advantage from the electrical power, the excellence and value of their product, the demand for their services, the wages they receive, the prosperous condition of the trade and their employers is strong proof that they are worthy of the position they hold in the industrial world.

If THE INLAND PRINTER feels as its writer toward the electrotyper, may we not soon expect to see it attack some other trades regarding their ability, and use an English scale of wages to grade an American workman by?

ELECTROTYPER.

WASHINGTON, D. C.

REPLY TO ELECTROTYPER.

Mr. Electrotyper: Dear Sir,—Believing that you are sincere in your criticism and that you will receive my reply in a kindly spirit, I will endeavor to briefly explain some matters regarding which our opinions differ. I would say that, having thousands of dollars invested in the electrotyping business, you will admit that I should know whereof I speak.

My first visit to an electrotype foundry was over forty years ago, and my direct connection with the business, in a practical way, has been continuous for more than thirty years, and yet I am free to admit, to you—please don't mention it outside—that I don't know all about electrotyping. Further, I have not yet met anyone who I think does know it all. My experience has been varied; I am considered practical at the business, having worked at every branch, from sweeping shop to signing checks and managing a large establishment. I have had opportunities which you have not had for meeting men, employers and employed, from almost every country where electrotypes are made. I feel certain of my advantage over you in this matter, for you say you have not heard any complaints about prices and profits in the business. My experience, late years, has been that whenever two or more employing electrotypers meet almost the first topic of conversation is low prices, and the unprofitable condition of the business. Failures in our business are not frequent, but they do occur; and such as there are are genuine failures, not the kind which make the *unfortunate* (?) business man more wealthy. Electrotypers' expenses are for cash goods, so it is almost impossible to get into debt sufficiently to make it an object to fail,

even though the disposition may not be above such a course. That the workmen are in any way responsible for the present unsatisfactory condition of our trade I do not claim. Employers have themselves to blame for it. Improved machinery and methods have reduced the cost of making electrotypes, but not sufficient to warrant the great reduction in prices. In some quarters, workmen have noticed the tendency of affairs and have become alarmed; they believe that some action should be taken by the unions to discourage the ruinous cutting of prices now going on; otherwise, in a very short time rates will get so low that employers will not be able to pay living wages, a condition of affairs that would be disastrous to all connected with the business.

You assert that the unions have not, by unfair means, restricted the number of apprentices. All depends on the reading of the word unfair. By some persons it might be considered unfair to a fellow-man to do anything which prevents him from engaging in any honest occupation; however, it is a question regarding which the shade of opinion depends much on the point of view of the observer. The usual rule regarding the number of apprentices might furnish a sufficient number of journeymen finishers to supply the places of those who, for some reason, leave the business; but the newspapers require a large force of men, and, as the most desirable workmen are taken, in some cities the book and job offices are inconvenienced. The members of the electrotypers' union are not available for stereotypers on newspapers, so there is less opportunity for them to change. However, it is becoming quite generally understood that it is proper that the head of an electrotyping department should be a practical electrotyper; this should be a strong incentive to every electrotyper by study and observation to become as fully informed as possible in all that pertains to his occupation. I fully indorse your statement respecting the qualifications which an electrotyper should possess.

Do not, for a moment, think that I feel that any one in our business is too well paid; the comparison of wages merely shows that workmen over the water must have great difficulty in existing, and it must have caused a feeling of gratification to those who read the statement that the conditions are more favorable in this country. There is no probability that electrotypers' wages here will ever be reduced to the rate in Europe. It would please me if every workman could be paid as much as bank presidents receive, but I do not expect either of us will live to see that day.

So don't allow yourself to become excited; even though you should see a statement of the very low rate of wages in the South Sea islands or elsewhere, do not look upon it as a sensitive bull does on a red handkerchief, but drop a tear for the poor unfortunates in the far-off country and thank God that you live in America.

There are persons who have no patience with others whose views seem to be different from their own. Differences of opinion are conducive to progress. It is not probable that either of us ever derived much benefit from a man whose opinion agreed with ours, who patted and told us what good fellows we were. Such words are pleasant in a social way, but devoid of business profit.

THE INLAND PRINTER is not inclined to treat unfairly any man or body of men. I do not think you would have written so hastily had you been a regular reader of this journal and have better understood its position. I would suggest that, if your other engagements will permit, in addition to the *Typographical Journal*, you become a regular reader of THE INLAND PRINTER. Hear all sides, be prepared to meet argument with argument and avoid asserting a statement to be erroneous merely because you have not heard it before. With best wishes for your welfare, I remain, Yours respectfully, F. J. HENRY.

BOOK ON STEREOTYPING.—Referring to the latter portion of the inquiry of "W. P." on page 192, would say: The back numbers of this journal contain very full information on the subject of stereotyping. If "W. P." prefers the knowledge in book form, he will find Partridge's "Stereotyping" complete with practical instructions. For sale by The Inland Printer Company.



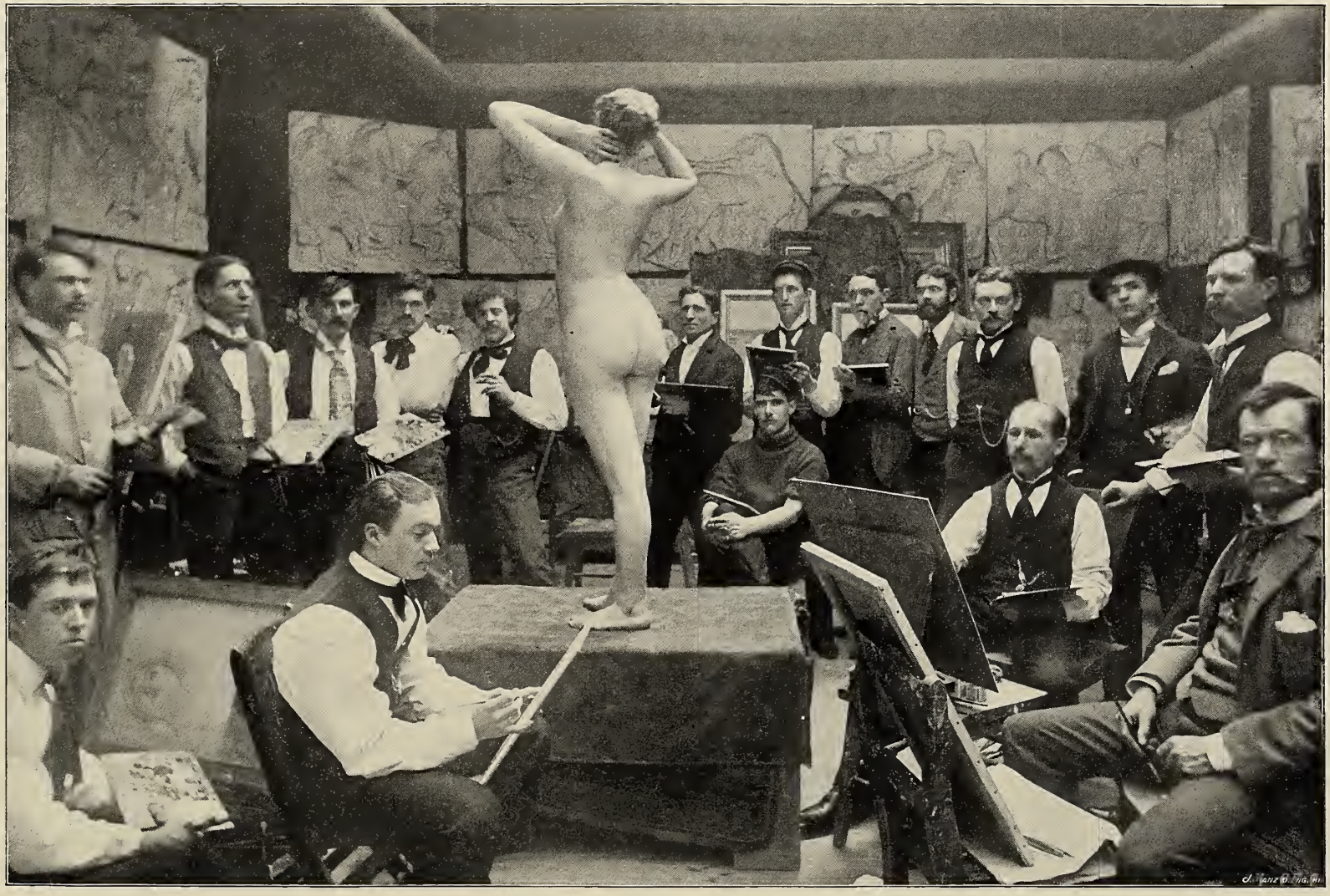
ORIGINAL INITIAL DESIGNS, BY F. W. GOUDY, CHICAGO.

HEAD MARGIN ON TWELVE-PAGE FORM.

A correspondent in New York says: "In sending to press a 12mo volume printed on 23 by 41 70-lb. paper, uncut edges, the head margin at first was 8 picas (4 picas on top of each page). If this head margin should be reduced to 6 picas (3 picas on top of each page), should not the off-cut margin be reduced accordingly, so as to make the sheet fold properly after reaching the binder?" *Answer.*—It certainly should. The margin from the heads of the pages in the cut-off to the markers should be just one-half that between the heads in the eight-page section.

MY MOST VALUABLE BOOKS.

I consider the seven volumes of THE INLAND PRINTER which I have in my library the most valuable books I have, and as opportunity offers I shall always recommend THE INLAND PRINTER to the boys in any office under my charge. —*Thomas G. King, Orillia, Canada.*



THE PALETTE AND CHISEL CLUB, CHICAGO.

Photo by Carl Mauch.

Engraved by
J. MANZ & COMPANY,
Chicago.

THE PALETTE AND CHISEL CLUB.

AN association of artists and craftsmen for the purpose of work and study — such is the Palette and Chisel Club of Chicago, some of the members of which appear in the half-tone upon the opposite page, engraved from a photograph by Carl Mauch. The organization is unique in that its members are all wage-workers and busy during the week with pencil, brush or chisel, doing work to please other people. But on Sunday mornings, at 9 o'clock, they assemble in the studio of Lorado Taft, in the Athenæum building, and for five hours each amuses himself by working in his chosen medium, to suit himself.



CARL MAUCH.

Sunday morning means a good deal to one who has worked all week, and the thought of these young men placing their easels and arranging their palettes at an hour when the rest of the city is in bed or on bicycles, is sufficient proof of their earnestness. A peep into the studio would show the men at work using all kinds of mediums, oil and water color, wash, pen and ink, charcoal, clay and modeling wax, and each as busy as a boy with a jackknife. And the conversation while the model rests deals not so much with "impressionism" and "realism," or the tendency and mode of artistic revelation as with the best methods of drawing for reproduction or the discussion of technicalities in the sculptor's or decorator's arts.

The work of the club has so far been more for study than exhibition, but there can be no doubt that such a movement among men actually engaged in illustration and decoration and kindred arts appealing directly to the people must result in improving the standard of their work. The impression that a "real artist" is incapable of doing work "for the trade" is less erroneous than the idea that an artist earning his living by practical application of his talents may not be an artist worthy of the name. The painter may lack the technical training necessary to the successful illustrator, but an experience in designing or illustration often develops qualities in a man who is prevented from attempting the higher branches of art by lack of time or opportunity, which when his chance comes, gives him an advantage over the mere painter.



CURTIS GANDY.

Two-thirds of the members are students in the "life class" at the Art Institute night school, and a desire for opportunity to study from the model in daylight, so that color might be used, led to the organization of the club. The time at their disposal is too short to spend in bothering with officers or by-laws, so the only formality is the payment of the monthly dues to the treasurer, Curtis Gandy, who settles the rent and pays the models.

The following is a list of the club's membership: Charles J. Mulligan, David Hunter and W. J. Hutchinson, sculptors; Ray Brown, chief of the *Times-Herald* art department, and F. Holme, of the *Evening Post;* Henry Hutt, illustrator and designer for J. Manz & Co.; Carl Mauch, of the Werner Company's art staff; Will Carqueville, poster designer and lithographer; Curtis Gandy, Capel Rowley, Richard Boehm, Edward Loewenheim and C. C. Senf, designers and illustrators; L. Pearson, F. J. Thwing and H. L. Bredtschneider, fresco painters and decorators; Fred Mulhaupt, display advertiser; Ancel Cook, scenic artist; A. Sterba and W. H. Irvine, portrait artists; Arthur Carr, H. Wagner, L. M. Coakley and J. S. Shippen, art students. Fred Larson is a "proofer," and the printer's trade is represented by W. A. Randall.

The treasurer's report shows a comfortable balance of cash in hand, and, while the Sunday meetings will soon be temporarily discontinued on account of the hot weather, the dues will run on just the same, so that when the club assembles in the fall it will be with every promise of a good and successful career.

CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN'S UNION.

ARRANGEMENTS for the eighth annual convention of the International Printing Pressmen's Union of North America, to be held in Chicago from June 16 to 19, inclusive, are being carefully looked after by the committee in charge, and by the time our magazine reaches its readers will be fully decided upon, and printed programmes ready for distribution. At this time it is impossible to give the programme definitely. The picnic of the Chicago Printing Pressmen's Union, No. 3, to be held at Sharpshooters' Park on Saturday, June 13, it is hoped will attract quite a number of delegates to Chicago before the regular day set for their reception. Members of No. 3 desire that as large a number of the delegates as possible avail themselves of the opportunity of coming to Chicago in time to be present at this picnic. Those who arrive on Saturday are assured of a royal reception and a chance to get acquainted with numbers of the pressmen they might not be able to meet after the full delegations arrive.

The following preliminary circular has just been issued for the information of those interested:

CHICAGO, May 20, 1896.

To Sister Unions and Delegates to I. P. P. U. Convention:

The committee having in charge the arrangements for the reception and entertainment of the 1896 convention beg to announce that they have made all arrangements for the proper care and entertainment of guests, and desire to present the following for the benefit of prospective visitors.

The committee have arranged to make the Clifton House the official headquarters, a rate of $2 a day for all delegates and visitors having been secured from its management. The hotel is situated on the corner of Wabash avenue and Monroe street, right in the center of the busy portion of the city, and is convenient to all local transportation lines and amusement centers. Its reputation is high and the accommodations first-class.

It is with pleasure that they also announce that through the courtesy of the city officials the council chamber has been secured for the sessions of the convention. This is an ideal hall for such purposes, and it is thought will give good satisfaction to the delegates.

Badges will be furnished delegates in advance of their arrival in Chicago, and all are requested to come direct to the hotel, where a committee will be in waiting to care for them. This arrangement has been decided upon for the reason that the great number of depots and trains make it impossible to have committees at each of them.

It is the intention of Chicago union to hold their annual picnic at Sharpshooters' Park on the Saturday previous to the convention, and all who can make arrangements to arrive in Chicago in time are extended a hearty invitation to participate therein. The grounds are situated within the city limits and are easily accessible by electric cars, and, as the festivities will be continued day and evening, visitors who may arrive at any hour previous to midnight Saturday may attend the picnic. A good programme for convention week has been arranged by the committee, but as circumstances may arise that would necessitate some changes it will not be published until shortly before the convention.

Chicago union extends, through its committee, a hearty invitation to all the I. P. P. U. and its friends to attend this convention, which promises to be one of the largest and most important in its history, and offers to them the hospitality of the city. The union hopes that whatever may be lacking

in the richness of the entertainment offered its guests, will be made up in the warmth of their reception and the enthusiastic spirit of fraternal feeling with which they will be entertained.

THE COMMITTEE OF ARRANGEMENTS,
M. J. KILEY, Chairman.

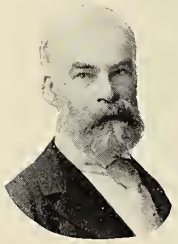
P. S.—Delegates will please notify President Frank Beck as to the number of visitors who may be coming from their town, in order that proper arrangements may be made for their care and comfort. This is important and should be attended to. Address Frank Beck, care of The H. O. Shepard Company, 212 Monroe street.

The committee propose to give delegates and visitors a warm reception and a grand good time. It is contemplated that a tally-ho coach ride to the Ferris wheel, a trip to the drainage canal, visits to the newspaper offices and printing establishments, a theater party at the Masonic Temple roof-garden, and a number of other festivities will fully take up the time of delegates when not in convention. The following gentlemen compose the reception committee: M. J. Kiley, J. J. Wade, P. Deinhart, J. P. Keefe, John Leander, F. Beck, William H. Casey, M. Curtis, Fred Coles, R. D. Sawyer, Henry Hamil, E. H. Sample, George A. Smith, John McMillen.

THE "PRINTER LAUREATE" OF AMERICA.

IN order to ascertain the feeling among Chicago's representative employing printers regarding the "Printer Laureate" voting contest inaugurated by the Campbell Company and already announced in this journal, a representative of THE INLAND PRINTER recently called upon several of these gentlemen and requested their views.

Mr. D. R. Cameron, of Cameron, Amberg & Co., one of Chicago's most prominent and successful proprietary printers, expressed a keen interest in the movement to name a printer worthy the compliment of "The Printer Laureate." He had no hesitation in placing Mr. Andrew McNally in nomination for that honor, and urged the reasons for such a choice with an enthusiasm which not only betrayed his own personal interest in the friendly contest aroused by the Campbell Printing Press and Manufacturing Company's generous offer of a Century pony press to the printer receiving the highest number of votes, but also indicated the widespread attention which the announcement of the ballot has awakened in the ranks of the foremost master printers.



A. MC NALLY.

"I would be glad to see the honor—and an honor it is!—go to Andrew McNally. He is a thoroughly representative printer and has always been a strong favorite with the entire fraternity. Why, I knew him thirty-three years ago, when he was connected with the printing department of the Chicago *Tribune*, and I've carried many a ream of paper to his office there! He is a man of high personal character and is certainly one of the leading men of the craft in the whole United States. Every printer in the country knows Andrew McNally and what he has accomplished in the trade."

George E. Cole, of George E. Cole & Co., printers and stationers, confirmed the popularity of Andrew McNally, and urged his name as one worthy to be coupled with the title of "Printer Laureate."

"I have no doubt that a great majority of the employing printers of the city consider Andrew McNally to be the representative printer of Chicago. Certainly he is an undoubted favorite with the veterans of the trade. However, it is only just for me to say that I do not consider myself as belonging to the latter class. More properly I should be named among the new-comers into the craft, and for that reason ought not to take a very active voice in this interesting contest. But my acquaintance with Mr. McNally has extended over a considerable length of time and has been very pleasant in its character. Of course I cannot but recognize his prominence in the craft and his long and honorable identification therewith."

If Mr. Cole is as successful in "naming the winner" of the printer laureateship as he was in selecting the successful candidates in the recent aldermanic campaign, during which he directed the powerful reform machine of the Voters' League, Mr. McNally may be heartily congratulated on being the choice of a true prophet. But other candidates, who would not lightly esteem the honor of a triumph in the present election, may take heart from the fact that Mr. Cole is no longer demonstrating his ability to secure votes for the man of his choice.

"My choice for the recipient of this compliment and the substantial prize which is to go with it is Charles Leonard," said Mr. Charles J. Stromberg, of Stromberg, Allen & Co. There was neither hesitation nor indecision in this ballot. It was cast with vigor and enthusiasm.



C. E. LEONARD.

"Practically every printer in Chicago knows Charlie Leonard, and everybody who knows him likes him cordially. His standing in the printing fraternity is way at the top. I first became acquainted with him way back in 1868, just about the time when he first came to Chicago to begin business here. I have known him ever since and feel that he is entitled to the honor of this really complimentary title, and it should certainly go to him. If I remember rightly, he learned the trade in Buffalo, New York. Then he came West and settled in Clinton, Iowa, where he was a member of the firm of Horton & Leonard, and did the largest printing business of the place, at that time. Charlie Leonard is a thorough-going and representative printer, and I shall be glad to see him named as the 'Printer Laureate.'"

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

A SOMEWHAT barren month, so far as specimens have reached me. Just as I write I am in receipt of the latest specimen book issued by Messrs. Stephenson, Blake & Co., Sheffield and London. Had the firm sent me loose sheets I would have used the scissors upon some of them, but the book is *tapu*. I will try to get duplicate sheets of some of the novelties and send to you. The novelties are all in the new fashion: art vignettes, rule terminals, floral and "spray" ornaments, a series of letter in the Jenson style, a very pretty fancy script with ornaments, entitled "Veronese," and lastly a "free-hand" script, vertical and light-faced, which is really the most successful letter of the kind yet produced. It is brought out in three sizes: great primer, pica and long primer. The latter, from its compactness and perfect legibility, will be found exceedingly useful.

My other notes, I see, are of American letters, with which your readers will ere this have become familiar. "Headline No. 2," by A. D. Farmer & Son, is the same as No. 1 with the addition of lower case, and is in seven sizes, 10-point to 48-point. The letter is peculiarly American, and well adapted for the "scareheads" for which it was originally designed; while as a thin face carrying plenty of color and capable of indefinite wear, it can be used with effect in general jobbing.

The American Typefounders' Company show an effective new series in ten sizes, 6-point to 60-point, the "Livermore," named after a member of the Caslon firm in the early years of the present century. It is in the heavy script fashion, introduced in recent years by the Germans, of which the "Propaganda" is a fair type. The Livermore might, perhaps, best be described as a heavy italic, with

capitals after the script model. It is an excellent and durable letter, and is specially useful as possessing six sizes below 12-point, which is as small as letters of this character are usually cut. It is the more complete, as for the five larger sizes, 24-point to 60-point, a corresponding register font, "Livermore Outline," has been cut, available either for light open work or for two-color printing. This is the first script, I think, so provided. I am looking for a "Bradley Outline" next. Lovers of the quaint will welcome "Florentine Old Style." Capitals only are shown, but lower case is in preparation. Some of the letters, I read, "are transcripts of the crude lettering of a famous Italian monument of the sixth century." The commendable feature is the duplication of characters, especially as the second form differs in set from the first, thus facilitating justification. The general effect of the design is clear and striking. Personally I dislike the E with the short bar close to the top, and the hydrocephalic R, but alternative forms of each, conforming more nearly to the received model, are supplied. Since the formation of the company, the names of the originating houses have been kept somewhat in the background. I suspect that this new face, which is sure to be popular, is one of the Dickinson Foundry's revivals.

OBITUARY.

THOMAS H. MURRAY, foreman of the job department of the Elyria (Ohio) *Republican*, died in that city May 12, after a protracted illness.

MISS ISABEL J. HOLLISTER died at her home, 380 Bissell street, Chicago, on April 20, and was buried at Rockford on April 22. Miss Hollister was a sister of William C. and Frank C. Hollister, publishers of the *Eight-Hour Herald*, and was chief of the proofreading department from the founding of that paper until her last illness set in, three months ago. Her work was characterized throughout by close attention to the minutest details, and by a remarkable display of accurateness. She was thorough and capable—indispensable qualities to correct proofreading. In her intercourse with her office associates she was always quiet, always lady-like, sympathetic by nature, but possessed of a principle so marked as to render it an easy matter for her to always discriminate correctly between right and wrong. She was a model daughter, a loving, brave and helpful sister. She was active in church and philanthropic work, and was held in the highest esteem by all with whom she came in contact. This was strikingly illustrated at the funeral services, when the reverend gentleman in charge was twice so overcome that he could scarcely proceed with the ceremonies.



HENRY CUYLER BUNNER, editor of *Puck*, died on the afternoon of May 11, at his residence in Nutley, New Jersey, from tubercular consumption. Mrs. Bunner and his children were at his bedside when death came.

Mr. Bunner was born in Oswego, New York, August 3, 1855. He was educated in a French school in New York city. His first venture in life was as an employe of a Portuguese business firm in this city, but the work was not congenial and he soon became connected with the New York newspapers and for some years he worked as a reporter. In 1877, Keppler & Schwarzmann issued the first edition of *Puck*. It was then a German publication. Before long the German edition was supplemented with an English edition and Mr. Bunner was made the assistant editor, and later he was placed in charge as editor. In addition to his work on *Puck* Mr. Bunner was a frequent contributor to the leading magazines and was the author of a number of works. The most notable of these are: "A Woman of Honor," published in 1883; "Airs from Arcady and Elsewhere," poems, 1884; "The Midge," 1886; "The Story of a New York House," 1887, and "In Partnership," a collection of stories, 1884. In the latter production he collaborated with Brander Matthews.

JOHN E. BLUE.

One of the best-known printers is John E. Blue, of New York, who has supervised the typographical work on the World's Columbian Exposition diplomas of award, and for this purpose was made the head of a temporary department in the Bureau of Engraving and Printing, at Washington. Mr. Blue was recommended for this position by Mr. Theodore L. De Vinne. Prior to going to Washington, Mr. Blue was in charge of the specimen printing department of the New York branch of the American Typefounders' Company. Mr. Blue is in the prime of life, a veteran Grand Army man, popular with all who know him, and ambitious to maintain the leading position he has so long held as a typographic artist.



THE INITIAL DESIGNS BY GOUDY.

The initial designs by Mr. F. W. Goudy, Chicago, presented upon page 313, show his abilities to much better advantage than his designs in the April and May numbers. He has but lately entered the field of decorative design, being by profession a bookkeeper. Becoming dissatisfied with this work some two or three years ago, he took to printing, starting the Camelot Press in connection with Mr. C. L. Hooper (now professor of English at the Northwestern High School). Although totally uninstructed in the art of printing, Mr. Goudy took to it naturally, achieved considerable success, and turned out work of decided individuality. As to what Mr. Goudy will accomplish as a designer it is hard to predict. The letter designs shown are simple and harmonious, and not without some strength and character. He does not attempt to cover the entire field of design, but confines himself to such special work as initial blocks, page ornaments, book covers, etc. Mr. Goudy follows the best traditions of the ancient schools in his study of lettering and ornament. We shall watch his progress with interest.

READS THE ADS. FIRST.

No printed matter comes to me that I enjoy so thoroughly as THE INLAND PRINTER. I read the ads. first to notice their original and suggestive and helpful display, and turn to the engravings and letterpress afterwards. Your ads. are as truly educational as your editorial matter to the observing job printer.—*James Aiken, Publisher Redwood Gazette, Redwood Falls, Minnesota.*

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JOB COMPOSITORS APPRECIATE STANDARD LINE TYPE
Annoying Complications of the Old Style Justification are Obviated $6789012345

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Tasteful Faces Displayed Artistically Earn Money 987

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The Elevated Railroads in the City of Chicago

10 A 16 a — 18-Point Sierra — $3.50

EAST COAST SURVEY
United States Internal Revenue 3

8 A 10 a — 24-Point Sierra — $3.50

ARTISTIC SELECTION
The Modern Sciences 2567

5 A 8 a — 36-Point Sierra — $5.50

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HUBbard 45

Sold in fonts of 25 pounds at prices of Poster Caledonian. Cast to Standard Line by

PACIFIC STATES TYPE FOUNDRY, San Francisco.

For Sale by CONNER, FENDLER & CO., New York; CRESCENT TYPE FOUNDRY, Chicago; STANDARD TYPE FOUNDRY, Chicago; INLAND TYPE FOUNDRY, St. Louis; H. C. HANSEN TYPE FOUNDRY, Boston; KEYSTONE TYPE FOUNDRY, Philadelphia.

24-Point Pacific Border No. 245, 3 feet, $1.65.

ELZEVIR GOTHIC SERIES.

Originated by THE CRESCENT TYPE FOUNDRY, 349 & 351 Dearborn Street, Chicago.

3 A, 6a. $8.00 — 48 Point Elzevir Gothic — Caps, $4.00. L. C. $4.00

THE ABLEST MEN
REAR GUARDS

5A, 9a. $6.00 — 36 Point Elzevir Gothic — Caps, $3.00. L. C. $3.00

BEING MOST DESIRABLE
Whenever Duty Calls

8A, 16a. $5.00 — 24 Point Elzevir Gothic — Caps, $2.50. L. C. $2.50

BEAUTIFUL COMBINATIONS ARE THE
Needs of Good Printers

12A, 24a. $4.50 — 18 Point Elzevir Gothic — Caps, $2.25. L. C. $2.25

ARTISTIC AND EXQVISITE EFFECTS ARE MADE
The Elzevir Gothic Reigns Supreme
Over all Similar Faces

This Series complete from 6 to 48 point will be shown in the next number of the Inland Printer.

KEPT IN STOCK AND FOR SALE BY THE FOLLOWING FIRMS:

Inland Type Foundry, St. Louis, Mo.
Keystone Type Foundry, Philadelphia.
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Damon-Peets Co., New York.
Golding & Co., Boston, New York, Chicago.
Conner, Fendler & Co., New York.
Dominion Printers' Supply Co., Toronto, Can.
Grant C. Snyder & Co., Denver, Colo.
P. S. Pease & Co., Detroit, Mich.



One of five diplomas of award given by the Board of International Judges of the World's Columbian Exposition to the

AMERICAN TYPE FOUNDERS' COMPANY.

Perfect Processes Produce
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Leaders and Originators
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All the type selected for and used on these diplomas made exclusively by the American Type Founders' Company.

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48 Point . . .	5a	5A $7.00
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18 Point . .	14a	15A $4.50
12 Point . .	24a	20A $3.75
10 Point . .	32a	25A $3.25
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Another Face for Art Work 5

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Companion to the Florentine Old-Style

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Send Your Orders to the Nearest Branch House 4

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This is the Largest Concern in the World Manufacturing Type Faces $364,275,890

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OUR Products are used in Every Printing Office in the Country. Forward Your Address to the Nearest Branch to be placed on the Mailing List 23456789

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10 POINT

BRANCHES in Boston, New York, Philadelphia, Chicago, St. Louis, Baltimore, Buffalo, Pittsburgh, Cleveland, Cincinnati, Minneapolis, Milwaukee, Kansas City, Omaha, Denver, Portland, Ore., San Francisco, Atlanta, Ga., Dallas, Tex., Toronto, Montreal, Can., London, Eng., Melbourne-Sydney, Aus., Madras, India.

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18-POINT, 10a 6A.....$3.20
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10-POINT, 20a 12A..... 2.50
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Your Answer will be YES! after examining our

TYPE BOOK No. 2

Just published, containing specimens of our **Woodward, Condensed Woodward, Woodward Outline, Cosmopolitan, Saint John, Inland, Edwards, Skinner** and **Kelmscott** Series, all cast on **Standard Line,** and **Radtolt Initials, Inland Borders** and **Ornaments.** All of these, besides others not shown, were produced in the last **12 months,** and amount in number to **more than** the **combined product** of all the **other foundries** in the country during this time. Send at once for a copy, and kindly mention this journal when you write.

Inland Type Foundry

217-219 Olive Street, SAINT LOUIS, MO.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE *New Bohemian's* last poster is a startling creation in red and green. The design is by Charpiot.

MR. STANLEY WATERLOO'S story, "An Odd Situation," is shortly to be brought out in a new edition by Messrs. A. & C. Black, in London, and Way & Williams, of Chicago.

THE Lippincotts announce a new edition of "Chamber's Encyclopædia" at a remarkably low figure. It is a popular edition of this indispensable work, and the price renders it without a rival in its field.

THE reduction in price of Lippincott's "Gazetteer and Biographical Dictionary" is in harmony with the tendency for cheaper books. These standards can now be had at one-third off of the original price.

THE second number of "Bradley, His Book," will be printed on imitation handmade paper, with insert sheets of enameled paper, the illustrations being in colors. Stories by Percival Pollard, Tudor Jenks and Will Bradley, and papers by Julia Whiting and August F. Jacacci are announced.

"TRUMPETER FRED," Capt. Charles King's latest book, has been very handsomely produced by F. Tennyson Neely. It is ranked as one of the best stories that Capt. Charles King has ever written. It is having a large sale, showing that readers like the wholesome air and adventurous life of the great plains.

Recreation, a handsome monthly, published by G. O. Shields, 19 West Twenty-fourth street, New York, comes to us like a breath of fresh air from the mountains or the sea. Every man is more or less imbued with a love of healthful sports, and, therefore, *Recreation* must be welcome at many tables. It is printed by Redfield Brothers, 411-415 Pearl street, New York.

A PSALTER, printed on vellum in 1459, for the Benedictine monastery of Sankt Jakob, at Mainz, the third book from the Mainz Press and the second printed book with a date, is offered for sale in Mr. Quaritch's liturgical catalogue for $26,250. When last sold, in 1884, this copy brought $24,750. No other copy has appeared in the market for almost a hundred years. It is far rarer than the Mazarin Bible, the first book ever printed.

"THE FISHERMAN AND HIS FRIENDS," by Rev. Louis Albert Banks, D.D. Funk & Wagnalls Company, publishers, New York. This volume comprises a series of sermons delivered by the author in Hanson Place Methodist Episcopal Church, Brooklyn, New York, in a series of revival meetings held in January of the present year. It is clearly printed on heavy paper, and artistically bound in green cloth, embossed in dark green and gold lettered.

THE Ben Franklin Company, 232 Irving avenue, Chicago, have issued in very neat form the address delivered by Editor Joseph Medill before the Old-Time Printers' Association of Chicago, on January 17, 1896, the one hundred and ninetieth anniversary of Benjamin Franklin, "the typical American." A large number of full-page illustrations and portraits of interest and value are given in the brochure. The address should be in the possession of every printer. Price 25 cents.

"TALKS TO THE KING'S CHILDREN," by Sylvanus Stall, D.D. These five-minute object sermons to children are the second series published by Funk & Wagnalls, and their simplicity and directness show the kindly intuition of the author of the workings of the child-mind. The book is tastefully bound in brown cloth, embossed in dark brown with the title. In the upper left corner is a crown embossed in gold. It is a very attractive book in its mechanical make-up.

WE have received a handsomely printed volume, entitled "Catalogue of the Books in the Library of the Typothetæ of the City of New York." Arranged in alphabetical order, under the names of their authors, we find in it a complete list of the books now comprising the library, which, with possibly one exception (that in the British museum), is the largest collection of books on the subject of printing in the world. An index of the titles of the books is also given, making it an easy matter to search out a volume if its author be unknown. The catalogue is the work of the secretary of the society, Mr. W. W. Pasko, and was printed by the De Vinne Press. The Typothetæ of New York was organized in 1883, one of its objects being the establishment of a library of books useful to printers. Many members occasionally contributed, but the first addition of importance came from the bequest in the will of Mr. William C. Martin, at the time of his death the Typothetæ's president, of $500 to be devoted to the purchase of books. The next large contribution came from Mr. David Wolfe Bruce, who, in the distribution of his library six months prior to his death in 1894, gave that portion of it relating to the graphic arts to the Typothetæ. The preface to the catalogue contains many points worthy of consideration, a few of which we present: "Many printers, and especially those who pride themselves on being what they call practical, give too little consideration to the great value of the information contained in printed books and current periodicals. They think, and with good reason, that a knowledge of typography is best obtained by practice. It does not follow, however, that practice is the only way, or that the acquisition of knowledge by reading is of small value. One hour's reading every day of well-selected typographical literature would save many printers from a deal of useless experimentation in new processes. A careful comparison of the mechanical features of books by good printers will teach a young printer many things of value. Nor is the examination of old-fashioned books profitless; they teach what to imitate as well as what to avoid. . . . . The literature of printing, which was hardly worth classification as a special department at the beginning of this century, now comprises more than two thousand volumes, and additions are made every year. To keep abreast of the times, to know about new types, presses, processes, and methods that are being introduced, it is absolutely necessary that one should have access to a library of useful books in which record is kept of the progress of the world in typographic invention. The printer of the next century will have to be a much better read man than the printer of our own time. . . . . Nothing contributes to the decadence of an art more than the supine satisfaction that rests content with what has been done or is being done in a narrow circle. For a printer to keep a proper standing in bookmaking, it is necessary that he should frequently see and study the workmanship of the many able printers of the world, and especially those of foreign countries."

QUEER EPITAPHS.

Here are two curious epitaphs worthy of note for their quaintness. One is on a tombstone in Ulster, and runs:

"To the memory of Thomas Kelly, who was accidentally shot by his brother as a mark of respect."

The other epitaph is to be found at Culmore, near Londonderry:

"Here lies the remains of Thomas Nicholls, who died in Philadelphia, March, 1783. Had he lived he would have been buried here."

MR. D. B. UPDIKE'S "ALTAR BOOK."

In the last month's issue of THE INLAND PRINTER, a number of reproductions were shown of the illustrations and decorative work in the "Altar Book," recently produced by Mr. D. B. Updike. By an oversight, permission to reproduce these plates was not obtained from Mr. Updike. To avoid misunderstanding, we are asked to state that these illustrations and designs are fully copyrighted and that Mr. Updike at no time has permitted them to be used for other than their original purpose. The originals in the "Altar Book" measure 13 by 10½ inches, and a large reduction was made to render them suitable for these pages.

OF INTEREST TO THE CRAFT.

ACKNOWLEDGEMENT is made to Mr. T. J. Lyons, formerly of Chicago, for an invitation to the forty-ninth annual reception and ball of New York Typographical Union, No. 6. We appreciate Mr. Lyons' kind remembrance.

THE marriage of Mr. Bert Cochrane, of Chicago, to Miss Cora Shoemaker, of Greenville, Ohio, has been announced. Mr. Cochrane's friends among the followers of the art preservative will be pleased to hear of the happy event.

LEXINGTON, Kentucky, that has been a Mecca, in a small way, for touring "typos," is destined to lose its prestige as the proper place to "head for." Heretofore the city has afforded plenty of work for all the resident printers and some dozen or so tourists, who found employment on the three enterprising dailies—the *Herald*, the *Argonaut* and the *Leader*. But arrangements have been made by the *Herald* and the *Leader* (the former a democratic morning paper, the latter afternoon and republican) whereby three Mergenthaler linotype machines will be put in operation. The machines will be run continuously, and the matter for both papers will be set by them. In the *Leader* office nine cases have been kept employed, and the *Herald* has employed about the same number, the two affording work for about thirty printers, including foremen and their assistants. The *Argonaut* will adhere to hand composition for a time, at least. We understand that the latter concern, which has been having its presswork done on the outside, will arrange for a new double-feeding Dispatch press upon which to print its afternoon issue. It employs about a dozen printers, including "subs." A considerable help to the printers, however, will be the weekly *Blue Grass World* and the *Calumet*, the latter a paper published semi-monthly by the Red Men.

CHICAGO NOTES.

THE Moser-Burgess Paper Company, 237 Monroe street, have put in a fifty-inch Sanborn "Keystone" paper cutter, to insure accuracy and speed in filling orders for paper cutting.

THE Chicago Case Manufacturing Company have removed from 47 West Lake street to 71 and 73 West Monroe street, where they have larger quarters than at the old stand. They make a specialty of fine leather work.

THE Crown Printing Ink & Color Works is the title of a new Chicago ink concern, located at 316 Inter Ocean building. The factory is on the West Side, and is fitted up with latest machinery for the manufacture of inks. Mr. Harry Gay is manager.

TWO of Chicago's engraving establishments, the Vandercook Engraving Company and Hilpert & Chandler have been consolidated, and will hereafter be known as the Pontiac Engraving & Publishing Company. They are located in the Pontiac building, and do a general engraving business.

DANIEL MCCARTHY, a printer in the employ of Poole Brothers, 316 Dearborn street, shot and instantly killed his wife, Addie McCarthy, at 7:40 on the morning of May 12. The murder was committed at the home of Mrs. McCarthy's mother, 243 Illinois street. After firing the fatal shot McCarthy ran through the house and escaped by the rear entrance. The murder is said to be the outcome of a quarrel and consequent separation.

THE regular monthly meeting of the Chicago Trade Press Association was held May 11 at the Great Northern hotel. A paper on "Subscription Ethics" was read by H. H. Windsor, and one on "Greater Chicago and the Trade Paper's Place In It," by A. H. Lockwood. The subject for general discussion was "The Pro and Con of Colored Advertising Inserts and Pages." The members departed with many new ideas.

AN executive meeting of the board of directors of the Chicago Press League was held at the clubrooms at the Auditorium hotel on the afternoon of May 8, to plan the work for the coming year. The following standing committees were appointed: Social—Mrs. Isabella O'Keefe, Mrs. Maude Corbett Smith and Mrs. Francis Wilson Bryant; printing—Mrs. R. A. Morse, Mrs. Isabella Garrison and Mrs. Nate Reed; press—Mrs. Martha Howe Davidson, Mrs. Marion Heath and Miss Ella Danell.

A MEETING of the printers of Chicago was held at the Sherman House on the evening of May 12, to make arrangements for the unveiling of the Franklin statue, which will take place in Lincoln park, Saturday June 6, at 4 P.M. The meeting was called to order by Alderman Conrad Kahler. Among those present were D. J. Hynes, M. J. Carroll, John M. Smyth, Andrew McNally, John Anderson, William Pigott, A. L. Fyfe, A. H. Brown, P. J. Cahill, William Mill, F. K. Tracy, and members from the Press Club, the Typographical Union, the Old-Time Printers' Association, Pressmen's Union and the Stereotypers' Union. The ceremony will be simple. Joseph Medill will present the statue to the printers, followed by H. D. Estabrook, the orator of the occasion. It will be received on behalf of the printers by Conrad Kahler, on behalf of the park by either William Penn Nixon or Frederick Winston.

THE three prizes in the *Century's* contest for a midsummer holiday poster were awarded May 4, as follows: J. C. Leyendecker, Paris, first prize; Maxfield Parrish, Philadelphia, second prize; Baron Arild Rosenkrantz, New York, third prize. The judges were Elihu Vedder, F. Hopkinson Smith and Henry J. Hardenburgh. Seven hundred designs were submitted by artists from all parts of the country and Canada, and a number were sent from Europe. There were twelve honorable mentions, as follows: Gabriel C. Chenes, New York; Miss Heustis, New York; Miss Tourgee, Mayville, New York; Edward Potthast and S. Bierach, Jr., New York; George L. Rose, Montclair; Frank X. Leyendecker, Paris; Will B. Hunt (two designs), Boston; F. G. Rigby, Theodore Hampe and Frederick Grosvenor, New York. It will be gratifying to Chicagoans to note that the first prize has gone to a young Chicagoan. Mr. Leyendecker obtained his art training in the establishment of J. Manz & Company, 183-187 Monroe street, Chicago, and was a universal favorite among those connected with the house and elsewhere. On the eve of his departure, last year, for a three-year course of study in Europe, Messrs. Manz & Company gave a banquet to their young protégé, and the predictions which were made at that time have thus already found fruition. Messrs. Manz & Company are justly proud of the success of Mr. Leyendecker, who will undoubtedly give them fresh cause for congratulation as time advances.

AMONG the worthy charities in Chicago the Daily News Fresh Air Fund, which goes to provide means for sick children to have healthful outings, is among the most worthy. Among the plans for increasing the fund is the importation

of a sacred white elephant, to be placed on exhibition. It was brought from Sumatra. His name is "Kedah." He is not quite two years old and stands only forty-five inches high. His weight is about five hundred pounds. In color he is pearly white, and his skin is soft and delicate. His hoofs are cream white. On the trunk and about the ears the color runs into a light pink. He was captured by natives near Palembang, in southeastern Sumatra, June 17, 1892. J. B. Gaylord, the animal importer, bought him of the natives. A large price was demanded, because the white elephant is considered sacred by the Siamese, and their king claims all that are caught. Kedah is said to be the first genuine white elephant that ever has set foot in this country. Lo-Lo, a dwarf black elephant, twenty-eight years old and standing only three feet high, will also be exhibited.

NEWSPAPER GOSSIP.

THE *Sunday Star*, of Poughkeepsie, New York, made its last issue on May 3.

A. S. DIMOND is editor and publisher of a new weekly paper called *White Bear Life*, at White Bear, Minnesota.

THE Fishkill (N. Y.) *Daily Herald* has been purchased by Mr. Morgan T. Hoyt, who has made a bright, newsy sheet of it.

IN commemorating the thirty-ninth year of its publication as a daily paper, the *Times and Dispatch*, of Reading, Pennsylvania, came out on April 27 in a new dress of type, and printed from new presses. It is a handsome paper.

RANDALL N. SAUNDERS, of Claverack, has just succeeded to the city editorship of the Hudson (N. Y.) *Register*. Mr. Saunders, who shows considerable literary ability, has been connected for some time with a paper at Pittsfield, Massachusetts.

JOHN MCBRIDE, the well-known labor leader, has purchased the Columbus (Ohio) *Record* from William P. Brown. Mr. McBride has had much experience as a newspaper man, and the prosperity of the *Record* under his management is assured.

THE Penn Yan (N. Y.) *Democrat*, a weekly, founded in 1818, edited by Walter B. Sheppard, is ranked as a model six-column quarto by *Newspaperdom*. The commendation is well deserved, and coming from such a source must be a matter of much gratification to Editor Sheppard.

ABOUT January 1, Rev. H. S. Quellin purchased the *Searchlight*, a prohibition paper, published in Poughkeepsie, New York, for several years, and which seemed to have had a good patronage. It was removed to Millerton, New York, and a few days ago its last number announced its suspension.

THE *Scientific American* offers a premium of $250 for the best essay on "The Progress of Invention During the Past Fifty Years," the prize paper to be published in its special fiftieth anniversary number of July 25. All essays sent in competition should be in the editor's hands not later than June 20.

O. M. SHEDD, publisher of the *Evening Star*, Poughkeepsie, New York, has been indicted by the grand jury for appropriating for his own use about $10,000 of the funds of the Order of United Friends, of which he was the imperial recorder. Bail was placed at $4,000, and his trial is on the calendar for June.

TUESDAY evening, May 12, the Youngstown (Ohio) *Vindicator* threw open the doors of its handsome building to the public, and over ten thousand of its friends availed themselves of the opportunity of inspecting a model newspaper plant, from the linotype machines on the third floor to the presses and stereotype rooms in the basement. Handsome illustrated souvenirs were distributed, and the occasion was not only a proof of the *Vindicator's* enterprise but a testimonial of the appreciation it receives from the people of Youngstown.

J. G. P. HOLDEN, editor of the Yonkers (N. Y.) *Gazette*, finding the duties of weekly newspaperdom not arduous enough, has commenced the issuing of a daily, the *Evening Gazette*. Mr. Holden is an old newspaper man, well known in Eastern New York, and he hopes to make his new venture "the model daily of the times."

A COMPANY has recently been formed in Troy, New York, known as the Troy Record Company, to publish a morning daily called the Troy *Record*, whose appearance gives promise of deserved success. It has the telegraph franchise of the New York Associated Press and the United Press, and is the only morning paper in Troy.

THE *Valley Mirror*, North Ontario, California, has been changed from a semi-monthly to a weekly newspaper, and made a four-page six-column paper, instead of an eight-page four-column sheet as in the past. Its appearance is also improved. Mr. Ira D. Slotter, the editor and publisher, is to be congratulated upon the change.

M. PARKER WILLIAMS, for fifty years an active journalist, has relinquished his claim to the Hudson (N. Y.) *Register* (daily) and Hudson *Gazette* (weekly). Judge Levi F. Longley, Matthew Kennedy, Edwin C. Rowley and others are interested in the purchase, and will continue their publication with Charles J. Hailes as editor and Martin H. Glynn, assistant editor.

EDITOR AMOS MOORE, of the Walnut Hills (Ohio) *Suburban News*, prints an interesting supplement to his paper, taken from the Cincinnati *Daily Tribune*, giving the early history of the *News* and its early struggles, and of the time when Editor Moore received subscriptions of $5 per year in advance for his $2-a-year paper. "But times have changed since the ladies wore paper collars and the men paid a $2 subscription with a $5 bill," says the *Tribune*. "Nowadays the ladies wear lace collars, and, perhaps, that is one reason the men don't pay their newspaper subscriptions so promptly and so generously; and so Editor Moore keeps standing in his paper the following beautiful little poem:

"How dear to my heart is the face of the dollar
When some kind subscriber presents it to view!
It may come today or it may come tomorrow;
It may come from others, it may come from YOU!
The big silver dollar, the round silver dollar;
Dear delinquent subscriber, present it to view!

"The round silver dollar I hail as a treasure,
For often expenses o'erwhelm me with woe!
I count it the source of an exquisite pleasure,
And yearn for it fondly wherever I go.
How ardent I'd seize it—that lovely round dollar,
'The root of all evil' 'tis commonly named.

"Loving money is sinful, some good people tell us,
But the penniless printer can hardly be blamed,
The penniless printer, the hardworking printer,
Keeps sending out papers that interest you:
So hand in your dollar, the big daddy dollar,
Dear reader, now will you present it to view?"

INTELLIGENT REPORTING.

A distinguished member of the British parliament once wound up an eloquent speech in the house by quoting from one of Milton's sonnets: "Yet I argue not against heaven's hand nor will, nor bate a jot of heart or hope; but still bear up and steer right onward." Great was the orator's astonishment next day on finding it stated in one newspaper that "the right honorable gentleman concluded by assuring the house that it was not his intention to argue against heaven's hand or will. He repudiated any desire to bate a jot of heart or hope. On the contrary, he was resolved, he declared, to continue bearing up and steering onward!"

TRADE NOTES.

F. L. Montague & Co's New York address is now 97 Reade street.

Charles A. Johnson & Co. are now located at 22 Dey street, New York.

The New York office of the Dexter Folder Company has been removed to 97-101 Reade street.

The annual meeting of the Ohio State Typographical Union was held at Springfield on May 19.

The first annual banquet of the St. Louis Photo-Engravers' Association was held at the Planters Hotel, in that city, on May 5.

The New York office of the Eagle Printing Ink Company has been removed from 84 Gold street to the corner of Frankfort and Jacob streets.

The half-tones and zinc etchings used in connection with the article about Irwin Moorhead, on pages 303 and 304, were made by Straeffer & Siedenburg, New York.

George R. Swart, formerly with E. C. Fuller & Co., has accepted a position with the Dexter Folder Company in their new office, 97 to 101 Reade street, New York.

The Aurora Engraving Company, Aurora, Illinois, have added a department to their establishment for the manufacture of wood cuts. The company now employ seven or eight hands.

The eastern office of the Miehle Printing Press & Manufacturing Company is now at 97 Reade street, New York. F. L. Montague & Co. are at the same address, as is also the Dexter Folder Company.

G. A. Pulis has removed his place of business from 1576 Fulton street to 1589 Fulton street, directly opposite, in the new Buchanan building, Brooklyn. Printers in that city will find The Inland Printer on sale each month at this store.

T. H. Caldwell & Co., of Poughkeepsie, New York, have added to their already large plant another largest size Whitlock press, a Thorne typesetter, another folder, etc., which they hope, with their increasing work, to keep "booming."

Henry Johnson, inventor of the bicycle attachment for Gordon presses, has removed to new and spacious quarters at 102 and 104 Fulton street, New York. Mr. Johnson reports many sales of Bicycle Gordons, and it is evident they have come to stay.

We learn from the *Daily Index*, Bellefontaine, Ohio, that H. H. Good, of that city, who was burned out a short time ago, has moved his office to the Watson block, and refitted it with new materials and machinery, and is now in shape for business again.

The business of the Garden City Engraving & Electrotyping Company, Chicago, is now being conducted under the name of Osgood & Co. The change is merely in name, the partnership remaining the same, and the place of business as heretofore, at 165 and 167 Adams street.

Mr. Jacob Reichenbach, secretary of the Pavyer Printing Machine Works, St. Louis, was recently in Chicago on a business trip. He reported trade good and stated that his firm was pushing the manufacture of paper cutters, which they furnish only through the supply houses.

The Crescent Typefoundry have moved their foundry from the office floor to the top floor of the building at 359 and 361 Dearborn street, Chicago. This gives abundant room for their manufacturing department, and enables them to devote the entire store to their offices and salesrooms.

Some recent changes in the Niagara Automatic Feeder, manufactured by the J. L. Morrison Company, of New York, have greatly added to its efficiency. A perfected machine is running in the pressroom of *Munsey's Magazine* and orders are being filled for others, which will soon be in operation. Weld & Sturtevant, of New York, are selling agents.

Announcement has been made of the forthcoming marriage of Mr. Seaver Sprague Lesslie, of Philadelphia, to Miss Jenifer Jennings, at her home in Queenstown, Pennsylvania. Mr. Lesslie is assistant manager of the MacKellar, Smiths & Jordan branch of the American Typefounders' Company. His many friends will learn with pleasure of his good fortune.

The Janes & Mundy Company are successors to the manufacturing department of the Chain & Hardy Company, Denver, Colorado, and do general printing and blank-book making. The officers of the company are: Charles H. Janes, president; E. J. Mundy, secretary and treasurer, and Louis J. Meunier. The place of business is at 1609 to 1615 Arapahoe street.

The Imperial Publishing Company, of Poughkeepsie, New York, have had a varied experience in the printing of their monthly publication, the *Imperial Fashion Magazine*. The work was first done by New York parties; afterward by A. V. Haight; then taken by another firm who do a large amount of other printing for them. It has now changed again, coming back to Mr. Haight, who, it seems, gives the best of satisfaction.

Mr. E. Rychen, for a number of years with the Queen City Printing Ink Company, Cincinnati, has severed his connection with that concern and purchased the entire interests of Messrs. George E. Matthews and George E. Burrows in the Buffalo Printing Ink Works, Buffalo, New York. Mr. R. E. Pollock, for many years connected with the Buffalo works, will remain and have entire charge of the manufacturing as heretofore.

We learn through one of our correspondents in Sydney, Australia, in which city and a number of other Australian towns The Inland Printer is now being quite largely circulated, that this publication has been the means of affording valuable assistance in advancing the printing art in the colonies. The increasing demand for the publication in that part of the world is a certain indication that the paper is thoroughly appreciated there.

Mr. George F. Barden has severed his connection with the Fairfield Paper Company and taken a position with the Parsons Paper Company, of Holyoke, Massachusetts, representing that company in their linen ledger and bond department. Mr. Barden's extensive acquaintance with the trade, his thorough knowledge of the particular paper he proposes to sell, and the excellent facilities enjoyed by the Parsons Company for the production of this class of papers, will give him an opportunity of largely increasing the sales for that firm.

The Printers and Publishers' Association, of Seattle, Washington, has made a change in its by-laws, whereby the regular dues of the association are now $1 per month. A certificate of attendance representing 25 cents shall be issued to members present at each and every meeting, which certificate is accepted by the treasurer at face on account of dues. Attendance means dollars and cents to every member, and this amendment will probably have the effect of making the meetings more interesting than heretofore, on account of increasing the attendance.

The Plowman Publishing Company, of Moline, Illinois, one of the largest printing houses in the Northwest, confessed judgment, May 12, in favor of the Moline National and State Savings banks, for $7,036.51 and $4,394.20, respectively. Other claims against the concern, which are practically worthless, amount to $9,000 more, making the total liabilities about $20,000. The assets are placed at from

$22,000 to $25,000, but will shrink considerably. Lack of capital and close margins, due to the prevailing depression, were the cause of the failure, which is the first Moline has had.

We are advised that Mr. Harold M. Duncan, who has been for the past ten years the active and managing editor of our handsome contemporary *Paper and Press*, has resigned his position to enter a less confining vocation as the special sales agent of the Lanston Monotype Machine Company. Mr. Duncan is thoroughly well informed on the subject of machine composition, and his alert intelligence and belief in the Lanston Monotype, after a careful study of its possibilities for some years, make him a valuable acquisition to the Lanston Monotype Company.

Reports from Lancaster, Pennsylvania, state that on June 1 machines will be used to set up the *Examiner*, and that the *Intelligencer* will put in machines next fall. The *New Era* expects to adopt machines next winter. The *Morning News* anticipated the evening dailies last winter and put in two machines. The Wickersham Printing Company anticipated the *New Era* bookroom last winter and put in an Empire machine. It is said that, owing to this condition of affairs, if it were not for New York and many other eastern cities, book printers would have to give up the business.

The Card Electric Motor & Dynamo Company, Cincinnati, advise us that they are equipping a number of offices with electric motors, built for direct connection to printing presses, without the intervention of gears or the use of belts. The motors are placed directly upon the main driving shaft of the press, run at the same speed and require no more room than the pulleys. This method of driving printing presses is very economical, there being no loss of power, and the system has the advantage of being so arranged that the speed can be easily regulated. The motors are adapted to all makes of printing presses, and can also be attached to folding machines and other machinery used by printers. The American Book Company, of New York, have twelve connected with their presses, and a number of firms in Chicago, Boston, Cincinnati and Atlanta are also using this method of obtaining power.

A NEWSPAPER FOR THE INSANE.

What is perhaps the most curious newspaper in the world is the one gotten up by the inmates of the famous insane asylum of Bicêtre, in the neighborhood of Paris. The insane, as a rule, believe themselves to be perfectly rational, and owing to this belief consider the treatment they receive at the asylum as not only unnecessary, but an injury to them, and it was primarily for the purpose of voicing their opinion of this treatment and those who administer it that the paper in question, which they named *L'Anti-Alieniste* (the enemy of the insane doctors), was started. The bearing and manners of the various attendants of the asylum are continually the subject of ridicule and derision, and should one of them make the slightest change in his personal appearance it is sure to be published in *L'Anti-Alieniste*, with many sarcastic comments. The paper is a neat-appearing double quarto, and not having sufficient subscribers to warrant its being printed, is issued by a duplicating process by which but forty copies can be produced. The physicians in charge of the asylum encourage the inmates in this occupation, as it tends to direct their thoughts away from their own particular mania, resulting in positive and sometimes permanent benefit.

"Are your writings much read?" "That is what I should like to find out. As it is, I do not know whether they read my manuscripts or send them back without reading.—*Boston Transcript.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

The Stone Printing & Manufacturing Company, of Roanoke, Virginia, send us one of their calendars for the current year. It does them much credit.

The Elk County (Kan.) *Citizen* submits a card and blotter, composition on which is neat, but the colors are too numerous. Their brilliancy, however, is very striking.

Wm. Ritezel & Co., Warren, Ohio, know how to do attractive printing for their patrons. The blotters and certificate forwarded by them are good examples of typography.

From Morrill Bros., Fulton, New York, a package of pamphlets, booklets and catalogues on which the typography and presswork are first-class. The collection is handsome and attractive.

W. B. Kreigbaum, Elkhart, Indiana, submits a letter-head of the Mennonite Publishing Company, of Elkhart, which is a neat production in Bradley series, rubricated. The effect is very striking.

The Baltes Press, Milwaukee, Wisconsin, issue an artistic business card on which typography and engraving, supplemented by neat presswork in various colors, combine to produce a very pleasing effect.

From Hill Printing Company, Eustis, Florida, a varied selection of certificates, diplomas, programmes, etc., which give evidence of artistic ability in display and disposition of colors. The presswork is excellent and register perfect.

The catalogue of Humber & Co., bicycle manufacturers, issued from the press of Carl H. Heintzemann, Boston, Massachusetts, is a sample of high-grade letterpress printing—composition and presswork being excellent, and above the average.

The Mail Printing House, Fairport, New York, have gotten up a book entitled "Printing," showing samples of commercial and general printing, plain and in colors, all of which are neatly designed, well displayed, and artistically printed.

Some excellent samples of fan advertisements have reached us from Frank Ashman, apprentice with the Tuscarora Advertisement Company, Coshocton, Ohio. They are well displayed, and show that he has the right idea of artistic composition.

The firm of Miller & Barts, art printers, Sheboygan, Wisconsin, give evidence in their advertising matter of a careful perusal of the columns of The Inland Printer. The samples they send us could not have been better executed in any office.

Geo. E. Marshall & Co., at "Numbers one forty-four and one forty-six Monroe street, Chicago, Illinois," have issued a very esthetic circular printed in red, dark green and blue on light green rough stock. The effect, however, is far from displeasing.

A twenty-four-page folder reaches us from the office of the Collingwood (Ont.) *Bulletin*. It is printed in two colors; and while the composition is good, the presswork is a little faulty—the red form, on some of the pages, being a long way out of register.

F. F. Weston, Winterset, Iowa, is a good printer, as the samples submitted by him give abundant evidence. His work is neatly designed, well displayed, and artistically finished. Both composition and presswork on all the samples submitted are good.

The Capron & Curtice Company, of Akron, Ohio, submit a few samples of commercial work, printed in colors, which show that they have artistic ideas and know how to put them in print. The designs are excellent and the composition and presswork good.

N. J. Werner, of St. Louis, sends a specimen of his composition in a four-page circular showing the faces of the new "Kelmscott" series of type. It is very good. He incloses also a type book of the Inland Typefoundry which is a neat little affair, in point of both composition and presswork.

Some time ago we had occasion to commend the work of Elmer H. Brown, of Cherokee, Iowa. He is now foreman of the Waverly (Tenn.) *Sentinel*, and sends some more of his work, which shows considerable improvement in style of display and execution. We congratulate him on his promotion and wish him future prosperity.

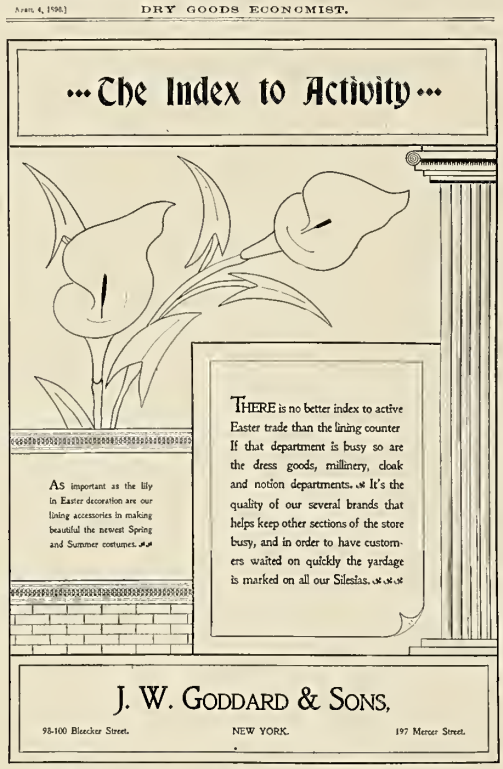
Well-executed advertising blotters have been received from Adam Deist, Philadelphia, and the Alfred M. Slocum Company, of the same city. The latter firm adds to the interest of theirs by inclosing it in a specially prepared envelope, on the outside of which appears: "We always think a blotter a good advertisement."

The American Typefounders' Company—"originators of type fashions"—are also originators of a unique specimen book of types and borders, interleaved with pages showing their types and borders in combination, and printed in most attractive colors. The work is an educator in the art of combining type and color to the best advantage, and every printer who aspires to be anything beyond a mere automaton in types should make it a

point to possess himself of a copy of this valuable work. The composition is artistic, the presswork superb, and the coloring—with inks made by the Jaenecke-Ullman Company—is above criticism.

We acknowledge receipt of a package of printing from Irving W. Pence, Ligonier, Indiana, the varied nature of which shows him to be a first-class printer. The catalogue of the Mier Carriage & Buggy Company is a very fine piece of work. The other samples are in good taste and give evidence of careful and finished workmanship.

Bert H. Irving, of the Rockland (Mass.) *Standard*, sends some excellent samples of society and commercial stationery and printing, the character of which should gain him a good reputation among the patrons of the *Standard*. *Church and Home*, a 32mo publication, is a clean, neatly printed brochure issued from the same office.



SPECIMEN OF RULEWORK IN ADVERTISING.

Reduced from full-page advertisement from the *Dry Goods Economist*.

W. F. Smith, compositor.

The David C. Cook Publishing Company, Elgin, Illinois, are issuing some handsomely printed children's weekly papers, illustrated with colored half-tone pictures. The composition and make-up of the papers are good, and the presswork, which is done on a Kidder web perfecting color press at a speed of 3,600 per hour, is admirable.

From the office of Eastman & Thomas, San Francisco, California, we have received a blotter, the work of Adolph Telman, the composition on which is very artistic. Also a card showing the presswork of George Knight, which is a good sample of artistic coloring and embossing, besides being an excellent specimen of general presswork. Both samples are worthy of praise.

Nolan Davis is a printer in Great Falls, Montana. He is also connected with the Industrial Printing Company of that place, and the samples submitted reflect great credit upon him as an artistic compositor and excellent pressman. We tender our thanks to him for his kindly interest in The Inland Printer and high appreciation of its value as an educator.

The editor of the Brownwood (Texas) *Bulletin* sends us a picture of himself on an advertising card of his own "get-up," the principal features of which are the newspaper he holds and his feet, doubtless his most important and most extensive possessions. It must make a man happy to be so endowed, however, if his joyous smile is any indication, and we feel impelled to rejoice with him.

The *Imp* is a new candidate for public favor in the region of Buffalo, New York. It is issued by W. H. Wright, Jr., the "Electric Printer" of that city, and, like all of his work, is a very good specimen of the "art preservative." Its literary features are unique, and though it consists of only four pages, it contains as much milk as a new cocoanut. Its subscription price is 10 mills a year.

"Summer Homes Among the Green Hills of Vermont" is a title sufficient to awaken pleasant memories in the minds of toilers in the hot and stuffy cities, and a perusal of its pages makes one wish he could fly from the noisy marts of commerce and indulge in the invigorating breezes of Lake Champlain. But it is with the mechanical execution of the pamphlet with the above attractive title that we have to do, and descending to the prosaic world, we are constrained to say that the composition is good, the advertisements being generally well displayed, the whole forming an attractive handbook for the summer tourist. The work is from the press of the St. Albans (Vt.) *Messenger*, and the composition mainly by P. B. Medlar. The presswork is fairly good.

The P. C. Darrow Printing Company, 358 Dearborn street, Chicago, have issued a booklet showing the very extensive assortment of borders they have on hand for advertisement work. It is well arranged and neatly printed. A card, printed in black and red, showing the smallest type made, and calling attention to their border booklet, is also an admirable piece of composition and presswork.

The Quick Print Company, Spokane, Washington, have for a long time made a feature of artistic calendar-blotters. Their May blotter is very good, their color artist having "spread himself," so to speak, on the star, which is the center of attraction thereon—being printed in gold, with surrounding sections in pearl, gray, orange, light blue and red, encircled with a black band. The color effect is excellent.

W. B. Templin, Calla, Ohio, has made a very excellent use of printers' journals. He submits some samples of printing which would do credit to some of the best printing establishments in the United States, and says he has "never worked an hour under another printer," but has learned what little he knows by "reading the best printers' journals, and experience." He has learned his lesson well, and should make printing his profession.

The Smith Printing Company, of Reedsville, Pennsylvania, make a specialty of what they term "lithogravure printing." They carry a line of cuts suitable to most of the businesses for which they might expect to be called upon to furnish stationery, and they combine the cuts with late type faces to such good purpose as to simulate lithographic effects to a certain degree. The work is good, better than ordinary printing, we think, and worthy of emulation.

A neatly printed booklet is the work of W. Jordan Clarke, with E. E. Darrow, New London, Connecticut. It is printed in red-brown and green on a pale green stock, and typography, engraving and presswork are as fine as could be wished. A business card in two colors and gold is an artistic production. The "Official Souvenir" is a beautiful piece of work, and apart from its value as a reminder of the 250th anniversary of New London's natal day, is worth preserving as a beautiful specimen of letterpress printing.

G. H. Reynolds, with the Lafayette Press, New York, submits a card in the style that is being superseded by old-time printing. The familiar bent rule and tints of blue and yellow show up in all their glory. We are informed that the rules were twisted without the aid of a bending machine, and the tint-blocks cut on the back of a wood letter with a pocketknife. The card is very neatly and tastefully done, and with the exception of a slight bearing off in the presswork where the rules join is in every way a most workmanlike production.

Mr. Joe McCormick, editor of the *Weekly Herald*, Manchester, Iowa, "the smallest weekly," sends us a copy of his paper and a number of specimens of his typography. Mr. McCormick opened his office in 1893 at the age of fourteen. He has had no training in the art of printing. His specimens are crude and imperfect but his paper is commendable, and the specimens are commendable in view of his experience. Mr. McCormick seems to claim patronage more on account of the cheapness of the work "as he does it all himself." He also says he has learned much from The Inland Printer. We trust he will learn that cheap printing will keep him in the background all his life if he stays at printing. Take "Good printing at a living profit" as your motto, Mr. McCormick, and you will be learning something more profitable yet from The Inland Printer.

J. C. & W. E. Powers, stationers, lithographers and blank-book makers, 212 Church street, New York, send us a number of specimens. A door card announcing early closing is strongly and artistically designed and clearly and solidly printed. A number of calendar-blotters are tastefully prepared. One of these, commented on in our last number, says, "six hundred pounds of ledgers! Sounds odd, does it not? Yet that is the combined weight of an order given last month for eight ledgers of 2,000 pages each by one of the strongest banks in this city—a duplicate order, too." These ledgers were made from double demy paper, 60 pounds, 500 sheets being contained in each book net, in addition to the indexes. The binding was in the heaviest boards, full russia, extra back, heaviest moleskin cover and russia bands on the moleskin. The ambiguity in our comment last month was not intentional, and no reflection was intended to be cast on the statement of Messrs. Powers.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

AN ESSENTIAL IN CONDUCTING BUSINESS.

We take great pleasure in reading each issue of your valuable paper, The Inland Printer. We consider it one of the essentials in conducting business. We get it through our news agent here.—*Smith Printing Company, Reedsville, Pennsylvania.*

RECENT TYPE DESIGNS.

The Florentine Old Style, made by the American Typefounders' Company, has already been shown in our pages. We present, this month, a page of the Florentine Old Style No. 2 in upper and lower case. Among the new borders of this company is the Caxton, a page of which was shown last month. It is made in five sizes. The popularity of

Material for the Printer

FLORENTINE OLD STYLE NO. 2.



CAXTON BORDER.



DOMESTIC SERIES.

the "Speaker" series of the American Typefounders' Company has led them to introduce another series, called "Domestic," some examples of which are here shown. Some of the characters are cast on 54-point body, and others on 72-point body. There are ten characters in the font.

The Inland Typefoundry, St. Louis, show a line of the Extended Woodward. This letter is made in all sizes from 6-point to 60-point. They purpose making a 14-point size for all new faces after this date. Their Kelmscott series is

INLAND Wood 18

EXTENDED WOODWARD.

Kelmscott, the Morris Type

KELMSCOTT SERIES.

EDWARDS Sample

EDWARDS SERIES.

KELMSCOTT ORNAMENTS.



BORDER NO. 1868.



RADTOLT INITIALS.

made in all sizes from 8 to 48 point, and the Edwards series in all sizes from 8 to 60 point. The latest addition to some of their series is a 10-point Condensed Woodward, a 14-point and a 30-point Woodward, an 8-point and a 14-point Cosmopolitan, and an 8-point and a 14-point St. John. Some new initials and borders by this foundry are also presented.

The Crescent Typefoundry, Chicago, present their Elze-

The New Elzevir

ELZEVIR GOTHIC.

vir Gothic series, made in all sizes from 6 to 48 point, the smaller sizes, from 12-point down, having small caps extra.

ONE HUNDRED YEARS OF TYPEFOUNDING.

In connection with its exhibit in the Bourse, says the *Public Ledger*, the MacKellar, Smiths & Jordan branch of the American Typefounders' Company, 606-614 Sansom street, Philadelphia, Pennsylvania, is presenting visitors with a handsome souvenir, in shape of a large piece of type bearing the American eagle as a seal. The type is inclosed in a neat little box, and the souvenir is meant to commemorate the one-hundredth anniversary of the company in the typefounding business. A little card accompanying the gift has on it the dates, 1796—1896, and printed on it is the following: "We hand you a souvenir type, that your attention may be directed to the foremost and oldest typefoundry in America, whose progress and energy have been abreast of the times for one hundred years. The most durable material and tasteful styles, combined with mechanical accuracy, have raised our manufactures to the highest standard in typefounding.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A LIBERAL OFFER.

A life-like portrait of the late George W. Childs, printed by the three-color process, will be mailed by Golding & Co., Boston, Massachusetts, to any pressman who applies for it, inclosing the business card of his employer and mentioning THE INLAND PRINTER.

A NEW AGENCY.

Mr. Arthur Wilson, a well-known pressman of Lexington, Kentucky, but now in Capetown, South Africa, has started an agency in that far-away country for the sale of American printing machinery. Mr. Wilson was a conspicuous figure at the pressmen's convention last summer, in Philadelphia, where he represented Lexington Union, No. 19. The field for the sale of American machinery in that country is a large one, and Mr. Wilson is sanguine of success in his new line of work. He will act as agent for press companies and all classes of printing machinery and printing inks. Firms needing his services or wishing to gain information regarding the outlook for printers' materials in South Africa should address Mr. Arthur Wilson, Capetown, South Africa.

A NEW PRINTING INK SPECIMEN BOOK.

The Queen City Printing Ink Company, Cincinnati, have ready for the mail their new specimen book, showing many colors not contained in their former books. This new book was designed and arranged by Mr. John Rychen, the president of the company, and is a most elaborate work. In order to show the good working qualities of the several colors, half-tone plates have been used, some of these having solid backgrounds, which printers know are very difficult to work unless great care and the right kind of ink are used. The printing shows that all of the colors work clean and bright, indicating that the quality of the inks is of the best. The catalogue contains over fifty pages, each one a different color or shade. The manufacturers do not attempt to show all of the colors they manufacture, but give the more popular ones, and can match any color that may be desired. As the Queen City Company manufacture the larger part of their raw materials, the purchaser of their goods is assured of great uniformity of quality, which is a great satisfaction

where a printer gets accustomed to a certain ink and desires to duplicate it exactly for another job. The company make a specialty of their "H. D. Book Ink," intended for catalogue, half-tone and fine cutwork on cylinder presses. This ink has a reputation second to none. The catalogue is finely printed and neatly bound in embossed cover. It will be furnished to any printer desiring same upon application either to the works at Cincinnati, or to the Chicago office, 347 Dearborn street.

A LARGE SHIPMENT OF TYPE.

The accompanying illustration was made from a photograph of the first carload of type ever shipped from St. Louis. The shipment was made by the American Type



Founders' Company to their Texas agents, the Scarff & O'Connor Company, of Dallas. The car contained over 30,000 pounds of type, and was turned out with other orders between February 6 and the date shipment was made — March 25. This is pretty good evidence that there is some material being used in the Southwest, and also that St. Louis is well able to supply the demand.

LOVEJOY'S MACHINERY.

The "Baby" saw table was made to supply the demand for a small and a lower priced saw table than was on the market. It occupies but a small amount of space, yet is large enough to be available for work. It is not a toy, as some might be led to think by its diminutive size. In offices where there are linotype machines this saw table will be found especially useful. In every printing office there is more or less sawing of furniture, etc., and by this little machine the work can be done accurately and expeditiously. By means of the screw, in front, the table can be adjusted to the height desired. A saw 4½ inches in diameter can be used. The mandrel is placed very close to the table, which permits the cutting of a block that is type high with a saw as small as 3¾ inches in diameter. Pieces 6½ inches long can pass between the saw and the belt. Top of table is 11 by 11 inches. Weight of machine, about 40 pounds. Weight of countershaft, 35 pounds. Tight and loose pulleys, 6 by 2 inches, and should make 500 revolutions per minute.

The circular saw filer is automatic in its workings and will keep a saw perfectly round, an important feature which will be particularly appreciated by metal workers, it being a well-known fact that hand filing soon makes a saw uneven. It is adapted to filing saws straight across the teeth only, and will operate on teeth one-half inch in length or smaller. As machine-filed saws are round, each tooth performs its proper share of the cutting, which is done easily, smoothly, and they do not require to be sharpened as frequently as saws on which the teeth are of uneven length. The vise will admit saws from four to sixteen inches in diameter and of any size hole not smaller than one-half inch. Files of different sizes may be used, thumbscrews are provided for readily adjusting the file and holding it in position to file teeth of the length and angle desired. The machine can be fastened to an ordinary workbench and requires no countershaft, being provided with tight and loose pulleys. Full directions for setting up and operating accompany each machine.

The machine occupies space 12 by 18 inches; weight, boxed, about forty pounds; tight and loose pulleys are 6 inches diameter, 1½ inches face, and should make 115 revolutions per minute.

The Lovejoy Company is also sole agent in New York for J. V. B. Parkes' handmade filing-machine tapers, which they sell at manufacturer's prices: Size No. 3½, 12 cents each, $1.20 per dozen; size No. 4, 12 cents each, $1.20 per dozen; size No. 5, 12 cents each, $1.20 per dozen; size No. 6, 12 cents each, $1.30 per dozen; size No. 8, 16 cents each, $1.68 per dozen. No. 3½ files have sharp edges for fine-toothed saws.

The advertisement of these machines appears on page 259 of this number.

THE COLUMBIAN EXPOSITION MEDALS AND DIPLOMAS OF AWARD.

After a long delay the medals and diplomas of award of the World's Columbian Exposition are now being delivered to those who are entitled to them. The medal is in bronze, three inches in diameter, and was designed by Will H. Low and C. E. Barber. On page 320 we show a reproduction of the diploma of award. The original is a steel engraving on Japanese paper, which was furnished especially by the Imperial paper mills of Japan. The size of the paper is 25½ by 36½ inches, and the size of the plate 17¾ by 33½ inches. The diploma was designed by Will H. Low and engraved by Charles Schlecht, and printed by the Bureau of Engraving and Printing, at Washington. Each award is printed in type. Outline type was used for all display lines, and the awards proper were printed in Quaint Open, Cushing and Self-Spacing Old Style. All the type used was furnished by the American Type Founders' Company, which makes a very large variety of outline type. Washington hand presses were used, most of which were of the patent rolling-bed pattern, made by the Cincinnati branch of the American Type Founders' Company. The electrotypes of the medals





are furnished to exhibitors only upon application to the Treasury Department, Bureau of the Mint, Washington, D. C., under an Act of Congress of March 2, 1895, which makes it a misdemeanor, punishable by fine and imprisonment, to make or reproduce facsimiles or photographs of the medals.

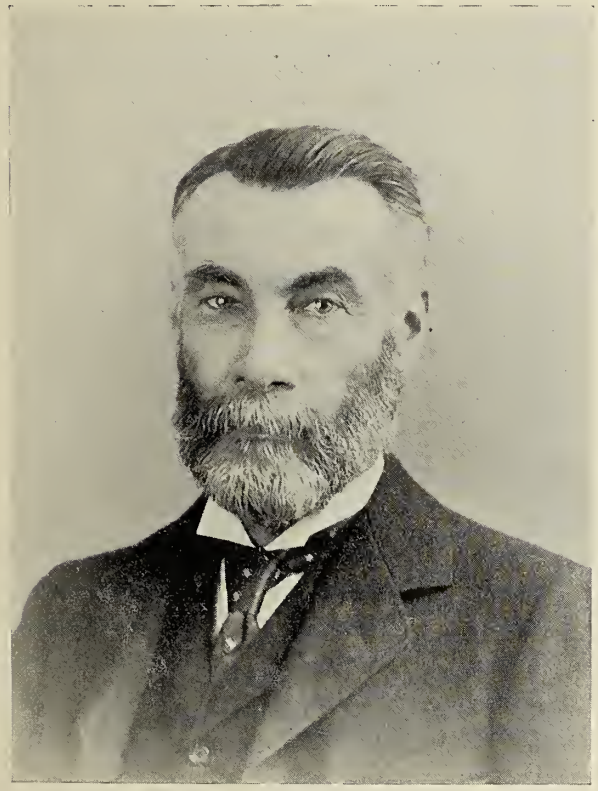
A PRINTER'S SIGN.

The New York *Sun* recently published a paragraph concerning "a remarkable sign" over a down-town store window, the letters of which read backward, but it did not state, what is of first importance, that it is a printer's sign, and that it represents huge printers' types. It is the sign of Albert B. King & Co., 105 William street, New York. Anyone curious to see a picture of it can, by sending ten cents, receive a good half-tone engraving from a photograph, together with a hundred views of New York's public buildings, parks, tall office buildings, men-of-war, street and river scenes, etc.

THE J. L. MORRISON COMPANY.

The J. L. Morrison Company was organized, in 1889, by Mr. J. L. Morrison and Mr. A. G. Mackay, the latter being the active member of the company. The company was formed to manufacture and sell printers' and bookbinders' machinery and supplies, and how well they have succeeded may be judged from the fact that no machines are better known in the trade in this country and abroad today than are theirs.

The New Perfection No. 7 is the latest and best of their wire-stitching machines. Its right to its title is attested in the following extract from a description which recently

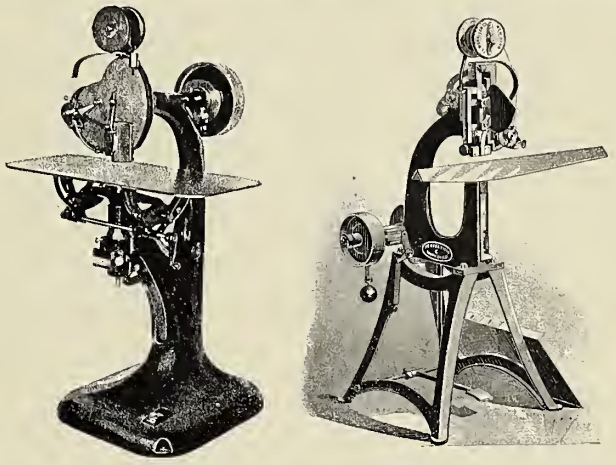


A. G. Mackay.

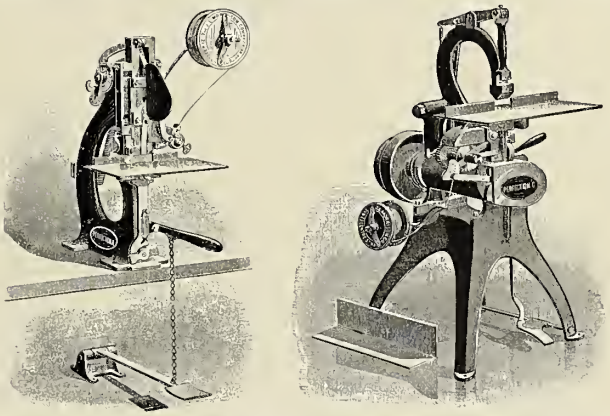
appeared in this magazine: "It is when one sees it respond to the slightest movement of an indicator on the part of the operator, with a readiness which seems almost to imply that it understands what is required, that the thought comes to the beholder that it is a 'machine with a mind of its own.'" It is handsome in design, effective in execution and satisfactory in its results. Its capacity is from a sheet of tissue paper up to the thickness of an inch and a half of solid stock.

The company manufactures other wire stitchers of various grades, the assortment being such as to meet the demands of any class of work or any depth of pocket of the purchaser. All are furnished with their rotary roll-feed device in an improved form, than which there is no better known. Patent supporting and clinching devices and a perfected combination table and saddle are features of these stitchers which entitle them to the precedence claimed for them.

The Niagara Automatic Paper Feeder is another of the successful machines for which the J. L. Morrison Company stands sponsor — one which has taken a very prominent



part in marking a new era in the history of printing. Improvements in printing and folding machines have followed each other in quick succession of late years, but, strangely enough, the method of feeding the paper to the press was until very recently the same as that in vogue nearly half a century ago. The production of the Niagara Automatic Feeder has made necessary a new order of affairs in the pressroom. Instead of a boy or man perched beside the feed board of each of the presses, we see instead a small



machine doing the work with the utmost precision and speed. It does not turn at every fifth sheet to glance at the clock, and is never caught napping during working hours. A description in detail of the mechanism of the "Niagara" appeared in a previous number of THE INLAND PRINTER.

Mr. A. G. Mackay became sole proprietor of the company on Mr. Morrison's retirement in 1894. Mr. Mackay is a native of Scotland, coming to America in 1854. He settled first in Canada, but removed to New York in 1886. He is well known in Masonic circles and is a member of several Scotch societies in that city.

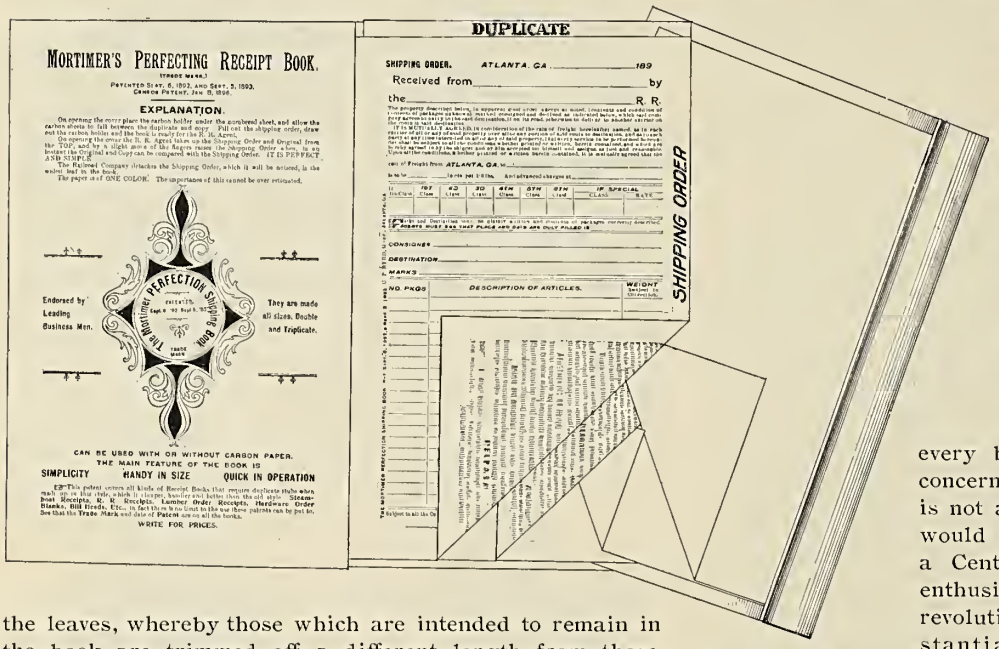
A ROMANTIC TYPE.

Among the regular advertisers in THE INLAND PRINTER is Mr. Heber Wells, of New York. He shows on page 261 the word "Mage," which at first glance may seem a little mysterious, but it merely represents some of the wood type for which Mr. Wells is so well known as a manufacturer. This new face he calls "Romantic," and it appears in the

new specimen book of wood type he has recently issued. There are other new styles of type, borders and ornaments shown, making a very neat and attractive book of 128 pages. As a specimen of printing the book will bear a close inspection. The "strong slat" cases made by Mr. Wells have got a great renown, while his other lines of high-grade woodwork for printers well deserve their good reputation.

MORTIMER'S PERFECTION SHIPPING BOOK.

The illustration herewith will give our readers an idea of the Perfection Shipping Book designed and patented by John D. D. Mortimer, of Stockton, California. The book has been in use by a number of railroad companies and other corporations for some time, and has been found to be a decided improvement upon many of the old forms of shipping books. The feature of the book, and the one upon which Mr. Mortimer's patents hinge, is the arrangement of



the leaves, whereby those which are intended to remain in the book are trimmed off a different length from those intended to be torn out, thereby making any single leaf very easily handled. For all books requiring duplicate or triplicate sheets Mr. Mortimer's patent is certainly of great advantage. It is but one-third as bulky as the old-fashioned book, and its simplicity, accuracy, strength and speed are its essential points, and are features that make it preferable to other books now on the market. The name and description need be written but once, as by means of interleaved carbon papers the necessary number of extra copies are simultaneously made and there is no possibility of mistake. Another great advantage is that there is no folding. Mr. Mortimer has leased the book on royalty in several states, and is desirous of selling the balance of the United States as shop or state rights. A full line of samples to canvass by, sample sheets, showing how form is made up, instructions how to bind, cuts, deed and copies of patents go with each right. The price has been placed at an exceedingly low figure. Printers desiring to add this new branch to their printing department would do well to address Mr. Mortimer, who would be glad to answer all correspondence and send circulars and full information regarding his invention. His address is P. O. Box 743, Chicago, Illinois.

ELECTRO-LIGHT ENGRAVING COMPANY.

The man who goes about endeavoring to make himself and other people believe that business is about to come to a standstill would do well to pay a visit to the office of the Electro-Light Engraving Company, of New York city. The past five months have been, in point of volume of business done, the biggest months in their history, and Mr. Breck says there doesn't appear to be any "let up" in sight. They have just sent to the Eugene Field Monument Committee, at Chicago, a beautiful set of plates for use in the book which is about to be issued by the committee. Mr. Henry W. Tiernan, its secretary, wrote in reply: "The express package came to hand this morning containing the drawings, plates and proofs, and the committee is simply in raptures over the beauty of your work." This would seem to give an explanation of the demand for their work.

THE SECRET OF IT ALL.

The live, energetic manner in which the Campbell Printing Press & Manufacturing Company is directing the attention of the entire printing trade toward its new line of Century presses and New Model webs, is something unique in the annals of the printing-press trade. Its advertisements scintillate with statements which cannot but cause the busy man to pause long enough to stow them away for ready reference until the question of more machinery becomes of moment to him. Call at its offices and every officer and employe is brimming over with the same enthusiasm and belief in the Century press which so permeates every circular and every bit of printed matter written concerning it. The Campbell company is not alone in "tooting its horn." It would seem as though every user of a Century press found an elixir of enthusiasm and prosperity in every revolution of its cylinder, and a substantial encouragement to "speak right out in meeting" concerning the merits of the rotary centerless bed movement, continuous register rack and other mechanical features which make the "Century" so unique among the many good presses in the market. The secret of all this is, we believe, the spirit of youth, energy and the determination which dominates the Campbell company today, to build twentieth century machinery as regards construction, producing capacity and perfection of product for the progressive printer, in these the closing years of the nineteenth century. It is the secret of all successful careers, of all successful enterprises.

THE SHERIDAN PAPER FEEDER.

Our readers will be interested in the new machine advertised upon page 267 by Messrs. T. W. & C. B. Sheridan. It is an automatic feeding machine, intended to be used in conjunction with ruling machines, folding machines and printing presses. The device is one of the simplest for the purpose intended of any machine yet manufactured, it having but about half the number of working parts usually found in machines of its kind. It is a positive mechanical paper separator and feeder, and grasps but one sheet at a time and carries it to the point of delivery in absolute register, no electricity or air pumps being used. Reference to the illustration will give the reader a very good idea of the machine. It is being adopted by a number of printing concerns and bookbinding establishments, and the manufacturers will be

glad to inform those interested where the machine can be seen in operation. They have been working for some time on this feeder, and feel that they have brought it to that point of perfection where there can be no question as to its absolute reliability and usefulness. As a time and money saver it is worthy of the closest examination.

THE UNIVERSAL PUNCHING MACHINE.

A new punching machine has recently been devised and constructed by the well-known house of Karl Krause, of Leipzig, Germany, intended for the use of boxmakers, being suitable for many different things necessary to be done by this class of workers. It is operated either by treadle or power, and acts quickly, easily and perfectly by either plan. It is intended principally for corner cutting, and will save time and money when used for this purpose, as it cuts two corners at one time. A peculiarity of this machine is its shears-like motion, there being an under and upper knife working together like scissors, insuring a very clean and smooth cut. It can be used for various shapes of corner cutting, such as right angle, acute angle, and fancy corners, and will cut round, oval or any other form. The machines are now in stock and can be inspected at the works.

WORLD'S COLUMBIAN EXPOSITION DIPLOMA OF AWARD.

On page 320 we print a reduced facsimile of one of five diplomas of award granted to the American Type Founders' Company, covering the Benton Punch-Cutting Machine, Barth Automatic Type-Casting Machine, Automatic Space and Quad Casting Machine, Self-Spacing and Copper Alloy Type, and excellence of design and assortment of type faces, as shown in specimen books. This great type company is fortunate in the excellence of its patented machinery and appliances, which have resulted in the improvement of the quality of type, and the rapid production of numerous new series of successful faces. "Perfect processes produce perfect products." The diploma is a splendid piece of design and engraving, and the reproduction of it is very successful.

SUMMER HOMES.

In the lake regions of Wisconsin, Northern Michigan, Minnesota, Iowa and Dakota, there are hundreds of charming localities preëminently fitted for summer homes. Nearly all are located on or near lakes which have not been fished out. These resorts are easily reached by railway, and range in variety from the "full dress for dinner" to the flannel-shirt costume for every meal. Among the list are names familiar to many of our readers as the perfection of Northern summer resorts. Nearly all of the Wisconsin points of interest are within a short distance from Chicago or Milwaukee, and none of them are so far away from the "busy marts of civilization" that they cannot be reached in a few hours of travel, by frequent trains, over the finest road in the Northwest — the Chicago, Milwaukee & St. Paul Railway. A description of the principal resorts, with list of summer hotels and boarding houses, and rates for board, will be sent free on application to F. A. Miller, Assistant General Passenger Agent, Chicago, Illinois.

IDEAL IN NAME, IDEAL IN FACT.

What is the use of wasting so much time and labor in working the old Washington hand press when better work can be done in less than half the time on the new "Ideal" hand cylinder press? You can afford to set the old hand press on one side as a relic of past age, and put in this modern invention which has made a complete revolution in the printing of country newspapers. The "Ideal" runs so light that one may easily print an edition of 1,000 copies without being fatigued in the least. With this press the labor of press-day becomes a pleasure. The "Ideal" has solved the problem of how to get out a country paper in clean, handsome shape, and with the least amount of wear on type and less expense for ink, rollers and oil than is possible on any other press ever manufactured. Circulars and complete description, also samples of newspapers printed on the "Ideal," will be mailed on application to the manufacturers, the Challenge Machinery Company, Chicago.

DEXTER FOLDING MACHINES.

The agency for the sale of "Dexter" Folding Machines on commission, by F. L. Montague, was terminated May 15. The Dexter Folder Company has established its main office, selling department and branch mechanical department at 97-101 Reade street, New York, with branch offices in Chicago, 315 Dearborn street, and Boston, 149 Congress street. Factory, Pearl River, New York.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, Oneonta, New York, and all typefounders. Handiest and most useful works published for printers. All who are starting in business need these books.



AGENTS WANTED — For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

AN INDISPENSABLE TEXT-BOOK FOR PROOFreaders. This is what a member of the Chicago Society of Proofreaders terms *The Proofsheet*, the only publication of its kind. Aggressive and progressive. $1 a year; 10 cents per copy. BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago, Ill.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 150 Nassau street, corner Spruce, New York.

BENJAMIN FRANKLIN.—Joseph Medill's address before the Old-Time Printers' Association of Chicago. A masterly tribute to the printer-statesman. Printed in the handsomest style and finely illustrated. Price 25 cents (send 1-cent or 2-cent stamps). BEN FRANKLIN CO., 232 Irving avenue, Chicago.

DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, $1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.

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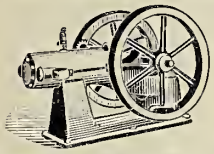
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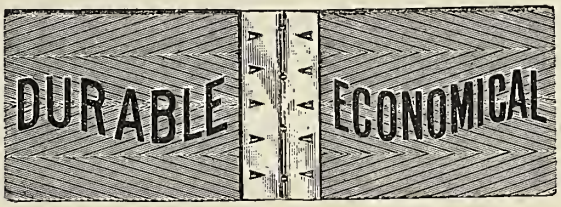
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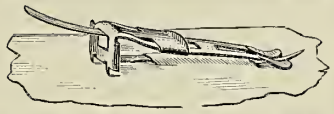
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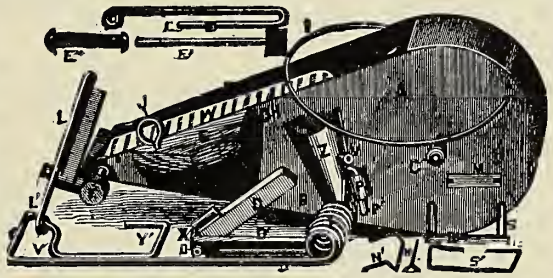


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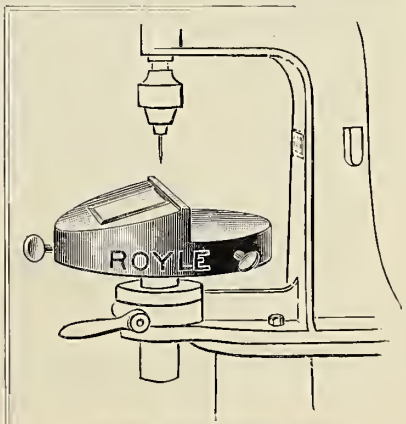
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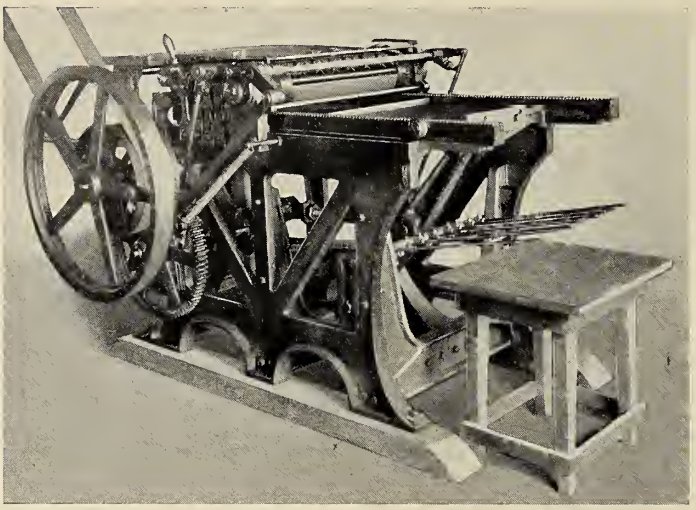
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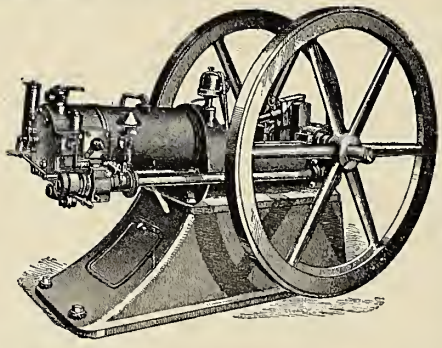
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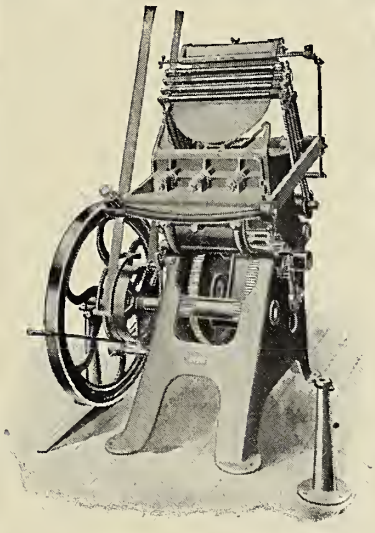
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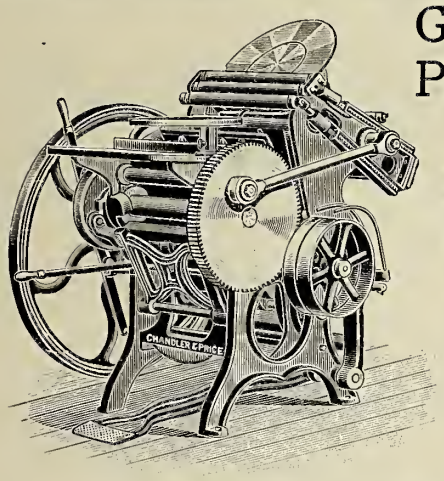
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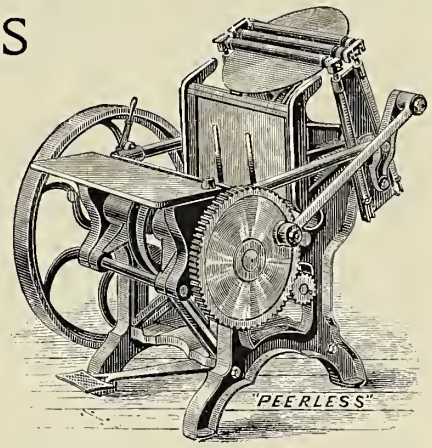
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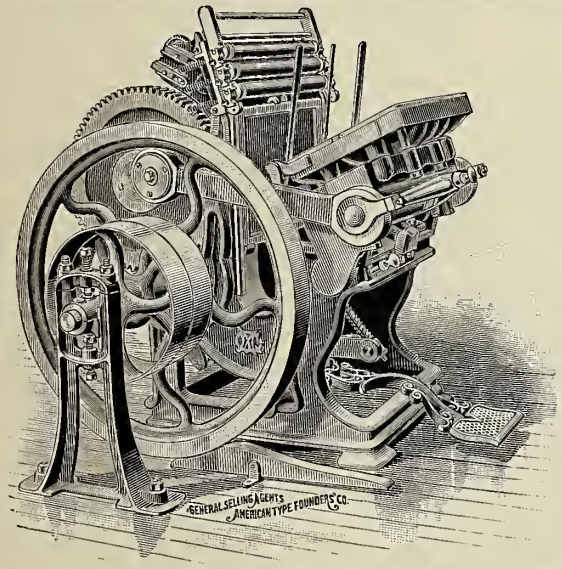
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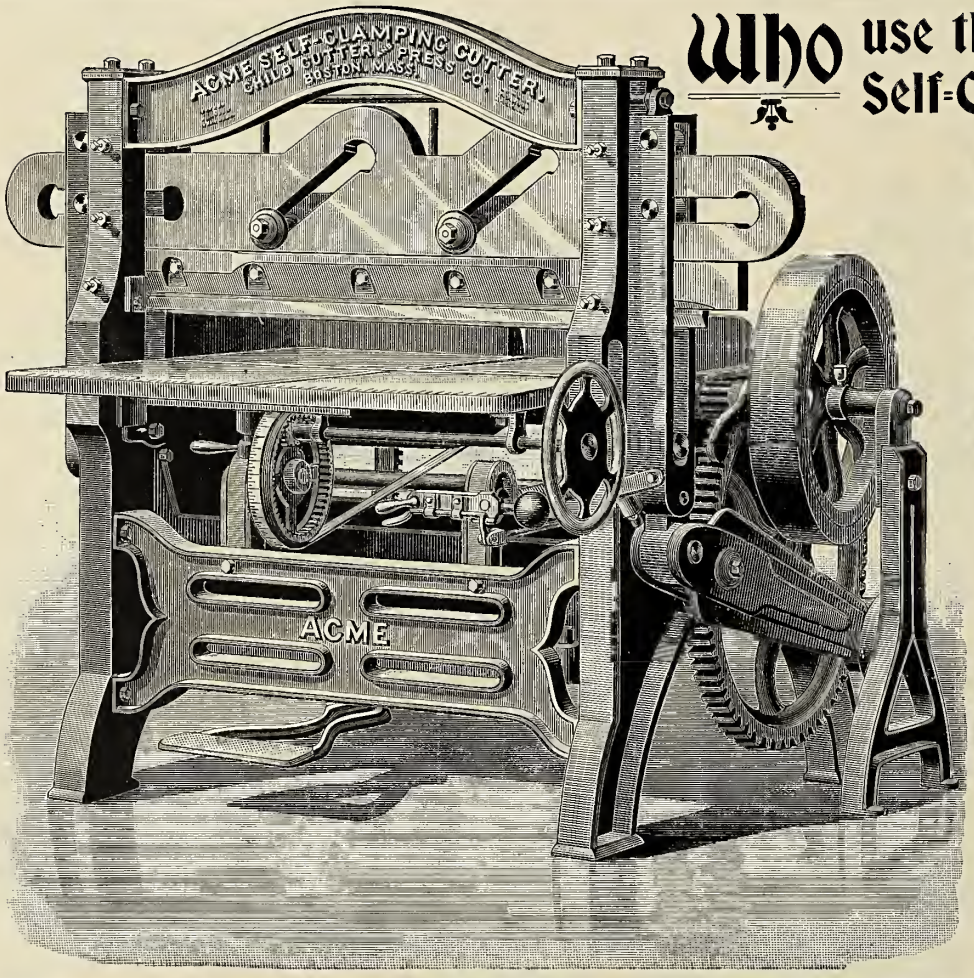
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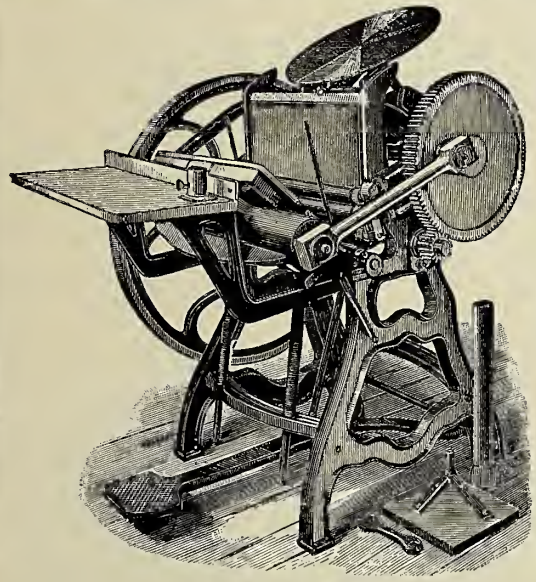
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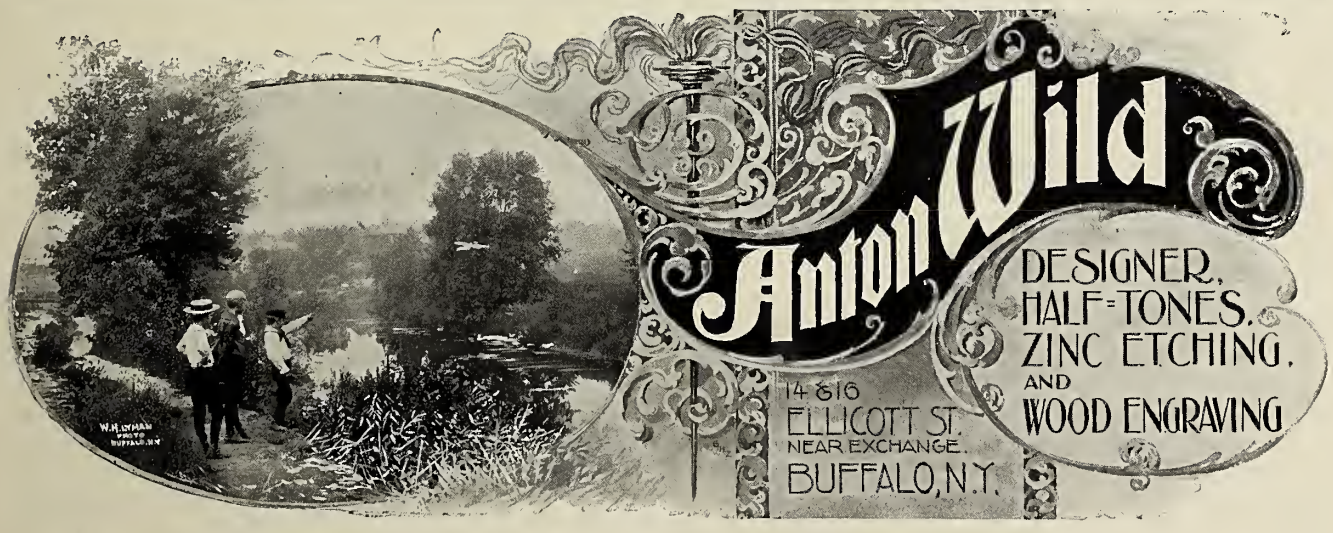
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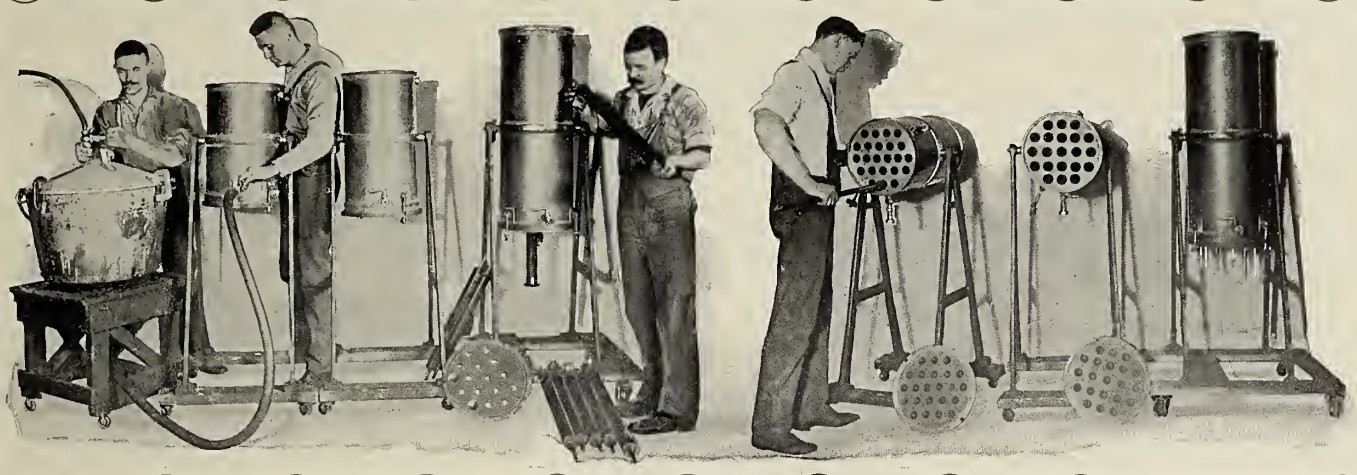
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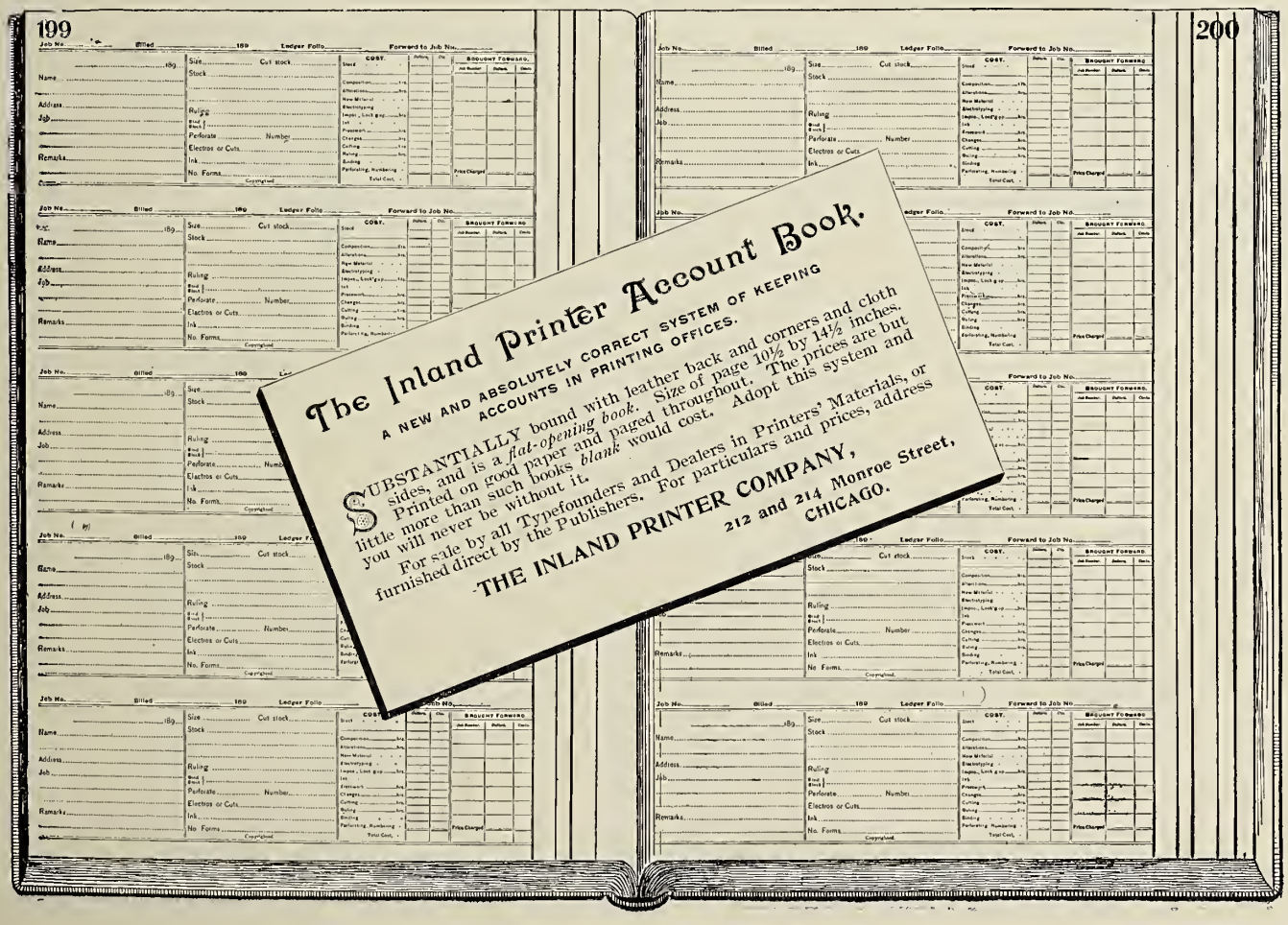
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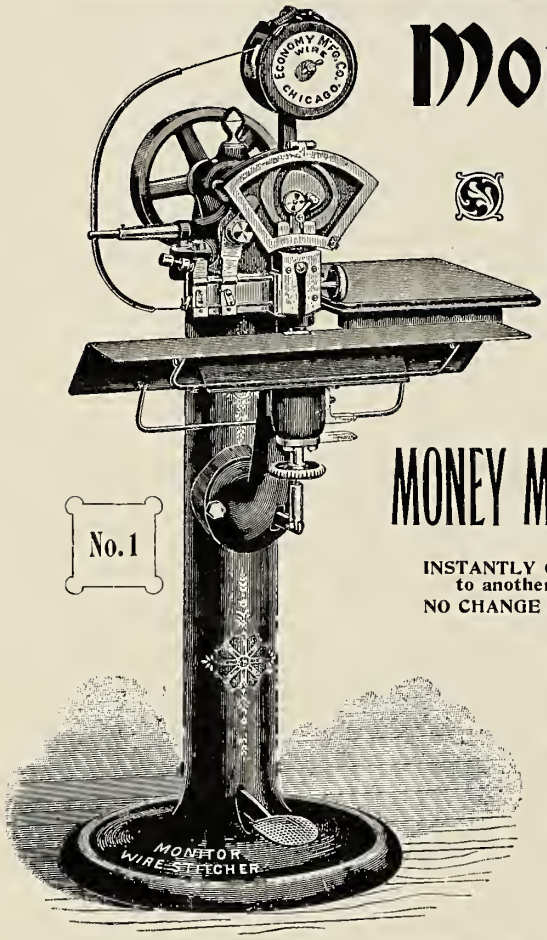
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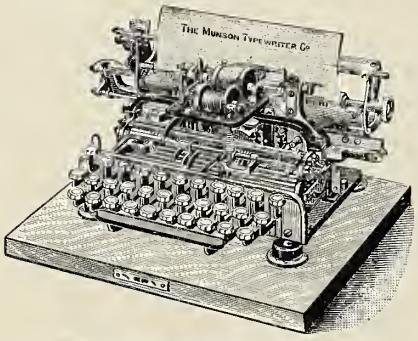
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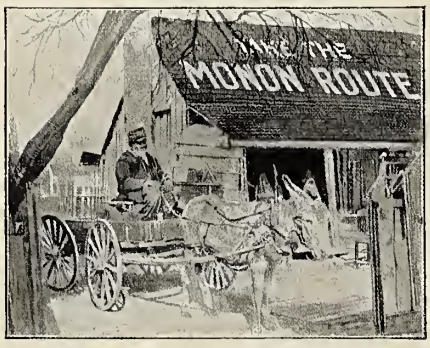


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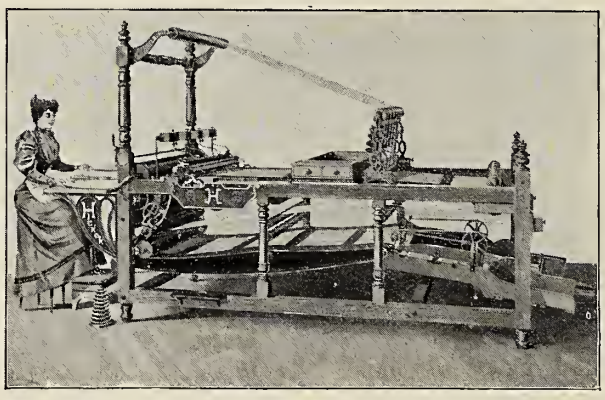
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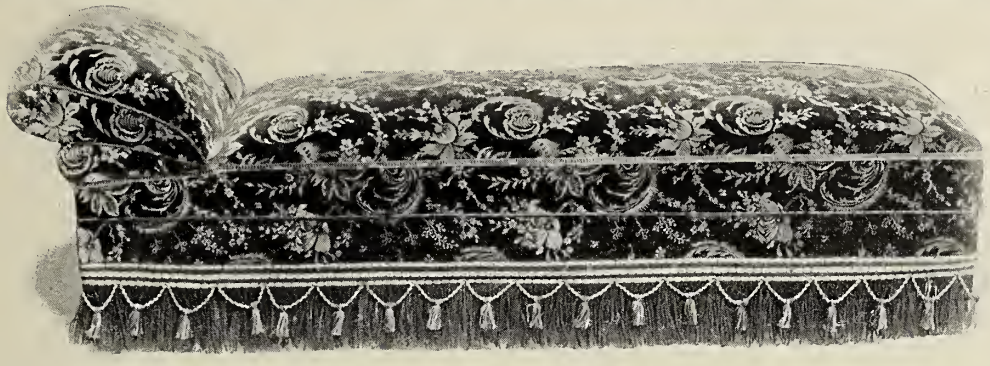
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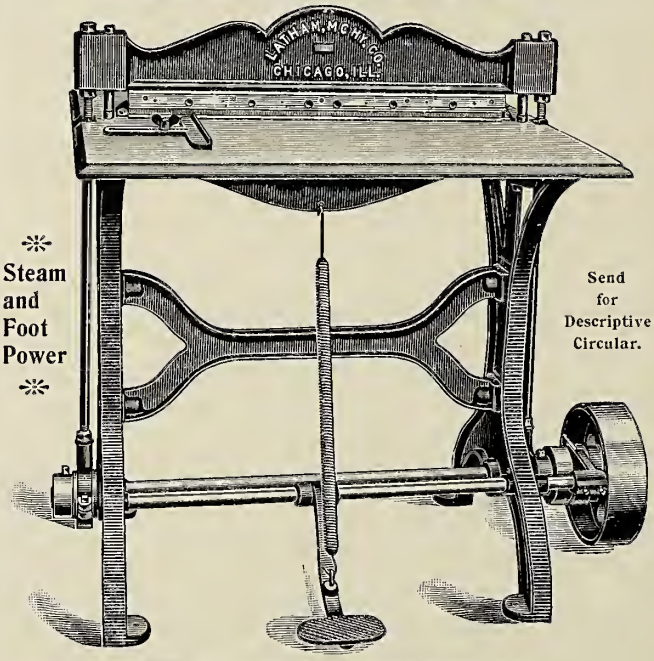
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DEUTSCHER BUCH- UND STEINDRUCKER, a monthly publication, devoted to the interests of printers, lithographers and kindred trades. The best German trade journal for the printing trades. Manufacturers and dealers in printers' supplies who wish to introduce or extend their business on the European continent, will find this publication a good medium for advertising. Yearly subscription to foreign countries, $1.25, post free. Sample copy, 10 cents. Address, 19 Dennewitzstrasse, Berlin W 57, Germany.

EFFECTIVE ADVERTISER, the very best and largest circulated trade journal for the stationery, printing and kindred trades. Best medium for advertisers. 10,000 copies published monthly. Subscription, $1.00 per year. South Counties Press, Ltd., 10 Wine Office Court, Fleet street, London, E. C., England.

ELECTRICAL ENGINEERING. Electricity is not only the cleanest and most convenient form of energy, but is the favorite for use in every department of a printing establishment, whether pressroom, bindery or composing room. How best to utilize electricity is what you can learn by reading the pages of this handsomely illustrated monthly magazine. Trial subscription for four months on receipt of 25 cts., stamps or silver. Electrical Engineering, 212-214 Monroe street, Chicago, Ill.

ENGRAVER AND PRINTER. Leading journal in its line in the East. Most artistic periodical published. Known circulation. $2.00 per year, 25 cents per copy. No free sample copies. The Engraver and Printer Company, Publishers, Boston, Mass.

INTERNATIONAL ART PRINTER, a book of specimens of printing, issued on the last of each month. **The American edition** commences in February. In it will appear no advertisements, except on the cover pages. **The Canadian edition** will carry any legitimate ad. If you have anything to sell to Canadian printers, an ad. in the I. A. P. is guaranteed a larger circulation than any other printers' journal circulating in Canada. Subscription, either edition, $2 per year; single copies 25c; no free samples. Arthur M. Rutherford, Publisher, 130-132 Poulett street, Owen Sound, Canada.

GEYER'S STATIONER, issued every Thursday, devoted to the interests of stationery, fancy goods and notion trades; $2.00 per year; single copies, 10 cts. Andrew Geyer, publisher, 63 Duane street, New York.

LA REVISTA TIPOGRAFICA, a bimonthly journal of the graphic arts and the only one in Mexico devoted to printing. Mexico is making rapid progress; business is profitable, and printers are anxious to buy new machinery and material. Manufacturers and dealers in printers' supplies who wish to introduce or extend their business in this country, will find this publication the best medium for that purpose. It circulates among all printing offices and publishing houses and also reaches many printers in South America. Send for rates. Subscription, $1.00 (American currency) per year. Sample copies, 15 cents (American stamps). Ed M. Vargas & Co., publishers, P. O. Box 34, Yrapuato, Gto., Mexico.

MODERN ART, quarterly, illustrated; edited by J. M. Bowles; published by L. Prang & Co., 286 Roxbury street, Boston. The most artistically printed periodical in the United States. In 12-point old style antique, in red and black, on French handmade, rough-edge paper, with wide margins and large initials. "A work of art itself."—Chicago *Tribune.* $2.00 a year. Sample copy, 50 cts. in stamps. Circulars free. Poster, 25 cents.

NATIONAL ADVERTISER is published on the first and fifteenth of each month in the interest of publishers and advertisers. It is the oldest, most progressive and most thoroughly practical journal of its class in existence. Its value to publishers consists largely in its persistent and fearless exposures of frauds and humbugs all over the country, whose object is to cheat the newspapers. Subscription, $1.00 a year. Each subscriber receives as a premium "A Few Advertisers," which shows through what agencies the large business of the country is placed. The NATIONAL ADVERTISER is published by The Consolidated Press Company, 16 and 18 Chambers street, New York.

NATIONAL PRINTER JOURNALIST is a standard publication on newspaper making. It covers every department—business management, news, editorial, advertising, circulating and printing. It is the official paper of the National Editorial Association, and contains all the papers and discussions before that body. It also contains reports of the meetings of State and District Press Associations, United Typothetæ of America and other employing printers' organizations. $2.00 per year, $1.00 for six months, 20 cts. per copy, none free. B. B. Herbert, editor 327 Dearborn street, Chicago.

NEW ENGLAND PRINTER AND ALLIED TRADES JOURNAL, officia organ of the Boston and New England Typographical Unions. A distinctively labor trade magazine. Published at 72 Essex street, Boston, Mass., C. W. Gould, Manager. Terms, $1.00 per year.

NEW ENGLAND STATIONER AND PRINTER, devoted to the interests of stationers and printers. Published monthly; $1.00 per annum; sample copies, 10 cts. Chas. C. Walden, publisher, Springfield, Mass.

NEWSPAPER WEST (monthly), for advertisers, writers, publishers and artists. Subscription, $1. Ewing Herbert, publisher, Hiawatha, Kansas.

PAPER TRADE JOURNAL; established 1872; every Saturday; $4.00 a year; single copies, 10 cts. Howard Lockwood & Co., publishers, N. W. corner Bleecker street and South Fifth avenue, New York.

PHOTO-BEACON, devoted to photography. It aims at dealing with all phases of the art in a plain, practical way. $1.00 a year; single copies, 10 cts. Published by The Beacon Publishing Co., 15 Tribune Building, Chicago.

PHOTOGRAPHIC TIMES is acknowledged the leading photographic magazine of the world. Published monthly at 60 and 62 East Eleventh street, New York, U. S. A. Subscription price by the year, $4; single copy, 35 cts.

PRACTICAL PROCESS WORKER AND PHOTO-MECHANICAL PRINTER. The only magazine published in the United States devoted exclusively to the interests of photo-engravers. Published monthly by the Scovill & Adams Co., of New York, 60 and 62 East Eleventh street, New York. Subscription price, 50 cts. per year.

PRINTER AND PUBLISHER is the only journal in Canada representing the printing and publishing industry. It is issued promptly on the 15th of every month. It contains information of value, articles of general interest and is well illustrated. Advertising rates reasonable for good service. Subscription price, $2.00 per year; 20 cts. per copy. Printer and Publisher, Toronto or Montreal.

PRINTING TIMES AND LITHOGRAPHER, for printers and all kindred trades. Aims straight for practical work, which is now acknowledged by all who see it. Subscription, 5 shillings per annum. Printed and published by Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, and Vale Road Works, Tunbridge Wells, England.

PROCESS WORK AND THE PRINTER, for photo-mechanical engravers and high-class printers. Subscribe to it, read it, profit by it, contribute to it. Buy from its advertising columns. Get all your trade friends to subscribe. Monthly, threepence. Specimen copy, free 4½d. Published by Percy Lund & Co., Ltd. The Country Press, Bradford; and Memorial Hall, London, E. C.

PROFITABLE ADVERTISING, the advertiser's trade journal. An illustrated monthly magazine devoted to the interests of publishers and advertisers. Full of practical, profitable ideas. Tells you what you want to know about advertising. Bright, original retail department. Gives printers actual specimens of elegant typography. Pays advertisers (write for rates), more than pays subscribers. Price, $1.00 per year, sample copy free. Kate E. Griswold, editor and publisher, 13 School street, Boston, Mass.

SCOTTISH TYPOGRAPHICAL CIRCULAR; established 1857; published monthly; by post, 1s. 6d. per annum. Order from William Fyfe, 17 Dean Park street, Edinburgh. The only printing trade paper published in Scotland, and the best and cheapest medium for trade announcements. Advertisements and communications sent to the editor, care of Messrs. McFarlane & Erskine, St. James' square, Edinburgh, receive prompt attention.

Representative Trade Journals—Continued.

SHEARS, the leading paper-box maker's and bookbinder's journal. Full of trade news and technical information. Its advertising columns form the most complete directory of manufacturers of machinery and supplies used in these industries. Subscription, $1.00 per year. Send 10 cts. for sample copy. Geo. E. Jenks, publisher, 198 Clark street, Chicago.

THE WRITER, the only magazine in the world devoted solely to explaining the practical details of literary work. Subscription, one year, twelve numbers, $1.00; single copies, 10 cents. Address P. O. Box 1905, Boston, Mass. Mention THE INLAND PRINTER.

TRADE PRESS, a monthly magazine devoted to the interests of special journals and special advertising. Its special attention is given to methods of conducting trade and class journals, principles which underlie trade journal advertising and advertising in special fields, catalogue making, and it aims to show each month fine specimens of up-to-date engraving, new type faces, fine printing inks, and good paper. It will contain two novel and interesting departments, Money Makers for Advertisers and Money Makers for Publishers, two treasuries of good ideas and suggestions. Subscription, $1 a year; single copies, 10 cts. Advertising rates on application. Irving G. McColl, Editor and Manager. Address, 324 Dearborn street, Chicago.

TYPOGRAPHICAL JOURNAL (official paper of the International Typographical Union of North America) is replete with information of interest to the craft. If you want to know what the publishers, printers, pressmen and stereotypers are doing, read it. The largest paid circulation of any trade journal published. Technical information of interest to manufacturer, buyer, user and all those interested in the printing trade. Typographically the equal of any publication on earth. Published semi-monthly, 25 cts. per annum. Address The Typographical Journal, De Soto Block, Indianapolis, Ind.

UNION PRINTER AND AMERICAN CRAFTSMAN, the advocate of the organized labor of the country. The best trade paper published in the East. Subscription rates, one year, $1.00; six months, 50 cts. Warren C. Browne, 12 Chambers street, rooms 9 and 10, New York.

UNITED STATES PAPER-MAKER, devoted to the interests of paper-makers. Published monthly; $2.00 per annum; sample copies, 20 cts. Chas. C. Walden, publisher, 132 Nassau street, New York.

WESTERN ADVERTISER, a monthly journal for business men, devoted to advertising interests. Subscription, $1.00 a year; six months, 50 cts. Gives all that is latest and best in regard to advertising. Advertising rates made known on application. Chas. D. Thompson, editor and proprietor, 312 Karbach Block, Omaha, Neb.

WILSON'S PHOTOGRAPHIC MAGAZINE, an up-to-date, illustrated technical journal for photographers and process workers. Gives special supplement in every issue devoted to the latest process methods, color reproduction, etc. Every process man should subscribe for 1896. $3.00 per year. Single (current) number, 30 cts. Sample copy, 10 cts. Edward L. Wilson, 853 Broadway, New York.

WORLD'S PAPER TRADE REVIEW, published every Friday. A weekly journal for papermakers and engineers. The world's commercial intelligence relating to mill construction, the paper and allied trades. A weekly record of imports at and exports from all United Kingdom ports. The journal for all connected with or interested in paper, wood-pulp, or the chemical and mechanical industries as affecting paper manufacture. £1 per annum, post free to any address in the world. Send for sample copy gratis and post free. W. John Stonhill, editor, publisher and proprietor, 58 Shoe Lane, London.

Bradley Cover and Poster Designs.



In order to meet the large demand for the work of this artist, THE INLAND PRINTER COMPANY has prepared sets of twelve of his Cover and Poster Designs gotten up in two styles, one miniature set on fine enameled book paper, for 25 cents, and a limited edition of 100 on handmade, deckle-edged paper, each signed and numbered by Mr. Bradley, for $3.00. These designs are full size, each on a separate sheet, and both sets are inclosed in appropriate and artistic wrappers, tied with ribbon. If you desire to secure either of these, it will be necessary to place orders at once. Sent postpaid on receipt of price.

150 Nassau St., corner Spruce, NEW YORK.

INLAND PRINTER COMPANY, 212-214 Monroe St., CHICAGO.

Magna Charta Bond Ads.

The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company can now be obtained in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. A 160-page book, 9 x 12 inches in size. Sent to any address on receipt of 50 cents.

THE INLAND PRINTER CO., Publishers,

150 Nassau Street, corner Spruce, NEW YORK. 214 Monroe Street, CHICAGO.

HAVE YOU SEEN THE



NEW Olds' Safety Vapor Engine...

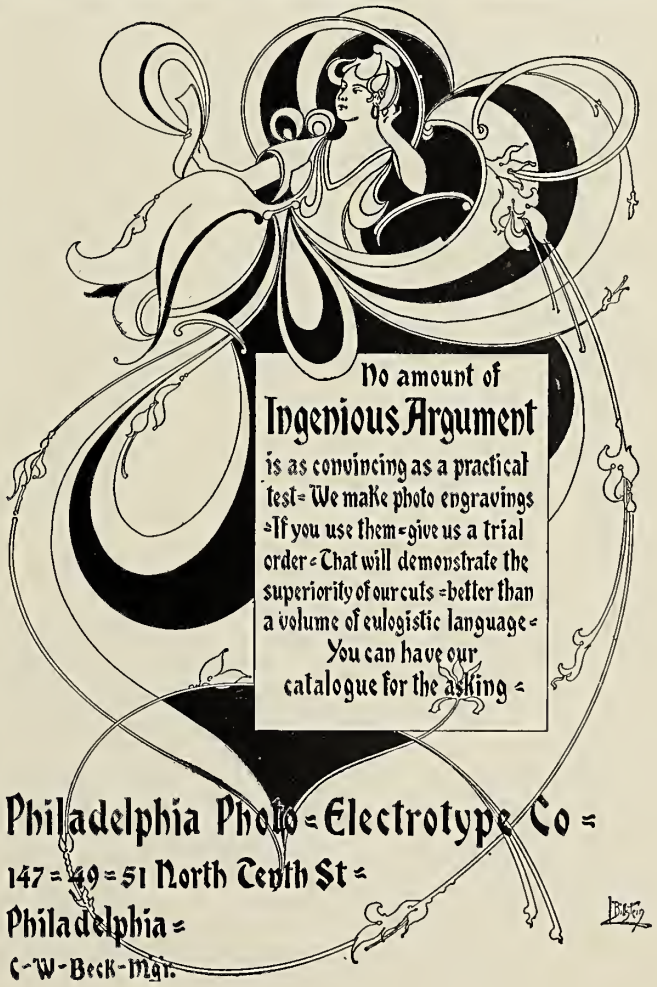
FREE from cams, gears, rock-arms, levers, counter shafts, and two-thirds the usual complications.

THE ONLY self-contained engine; no gasoline connections to make. Bolt engine down, fill with gasoline, and it is ready for business.

Manufactured by—

P. F. OLDS & SON, LANSING, MICH.

(Mention THE INLAND PRINTER.)



The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $6.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT COMPOSITION.

Darrow, P. C., Printing Co., 401 Pontiac Bldg., Chicago. Unmatched facilities. Booklet free.

ADVERTISEMENT WRITERS.

Bagley, Frank B., P. O. Box 91, Philadelphia. Advertising matter written, illustrated and displayed at reasonable rates. Prompt work.

Goodwin, H. L., Phillips, Me. Apt advertising matter written at nominal prices.

Marston, Geo. W., Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, $2.00.

Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.

Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.

Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Campbell & Blum Co., 132 and 134 Longworth street, Cincinnati, Ohio. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere.

ENGRAVERS.

Binner Engraving Co., zinc etchings, half-tones, wood engravings, color work, 195-207 South Canal street, Chicago.

Brown-Bierce Co., Dayton, Ohio. Engravers by all methods, and electrotypers. Fine mechanical engravings our specialty. Prices low.

Rogers, Murphy & Co., high-class wood and process engravers, 318 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati and Chicago; Ault & Wiborg, New York.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

INK MANUFACTURERS.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefounding Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, Philadelphia and Chicago. Highest World's Fair award for Golding Jobber and Pearl presses.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

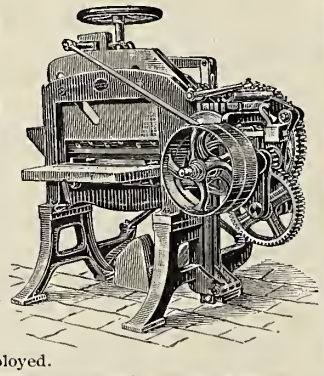
PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER-CUTTING MACHINES.

SPECIALTY SINCE
....1855....

Machinery for the whole Paper Industry...



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	$	Mk.	$	Mk.	$	Mk.	$	Mk.	$
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82½	....	.....	4700	1,119.20	500	119.00	200	47.60	...	....

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTING KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Pease, P. S., & Co., 115 Jefferson ave., Detroit, Mich. Type, paper, ink, printers' supplies.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPEFOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefounding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in everything for the printer.

Farmer, A. D., & Son Typefounding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217 and 219 Olive street, St. Louis, Mo.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

Toronto Typefoundry, most complete printers' supply house in Canada.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

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Mercantile Purposes,

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DALTON, MASS.

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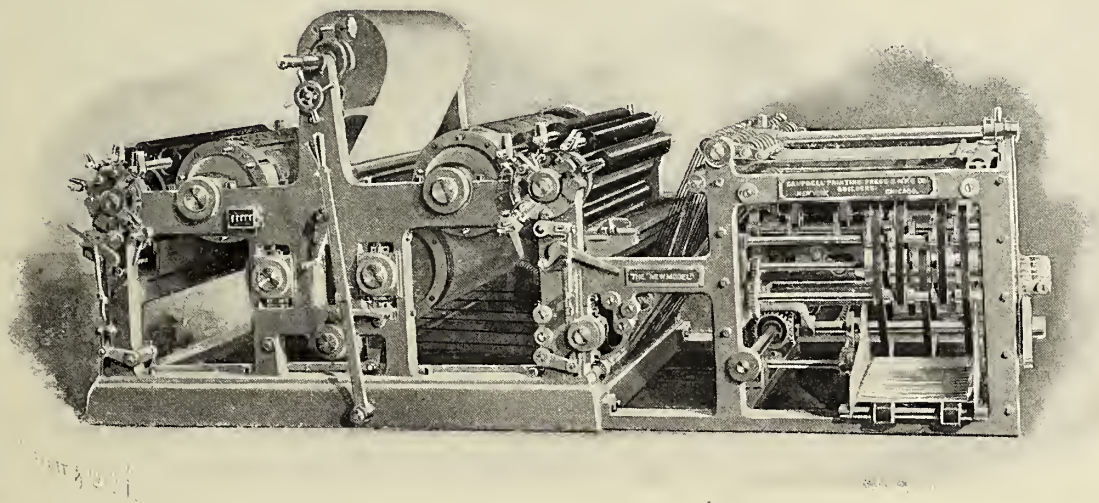
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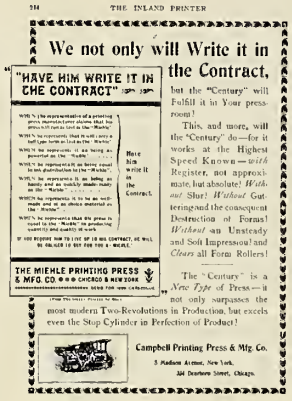
"But Web Presses *are* complex and mystifying. Isn't yours?" *Answer*—NO!

NOTE—In the New Model is fully embodied our ONE IDEA—More Work, with Less Labor, in a given time, and no waste.

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334 Dearborn Street, Chicago.

Let those who Doubt the Superiority of the "Century" put us to the test!

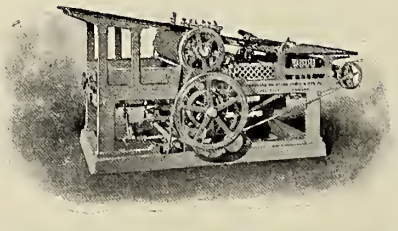


If you but consider the logic of recent events there is nothing either remarkable or incredible in our statements concerning this press.

With the inauguration, about six years ago, of the High-Speed Idea, a great advance in the Art of Printing was made. Much, however, remained to be done—the more perfect production of work, the saving of plates and the lessening of waste, all unsolved problems, were left to the future.

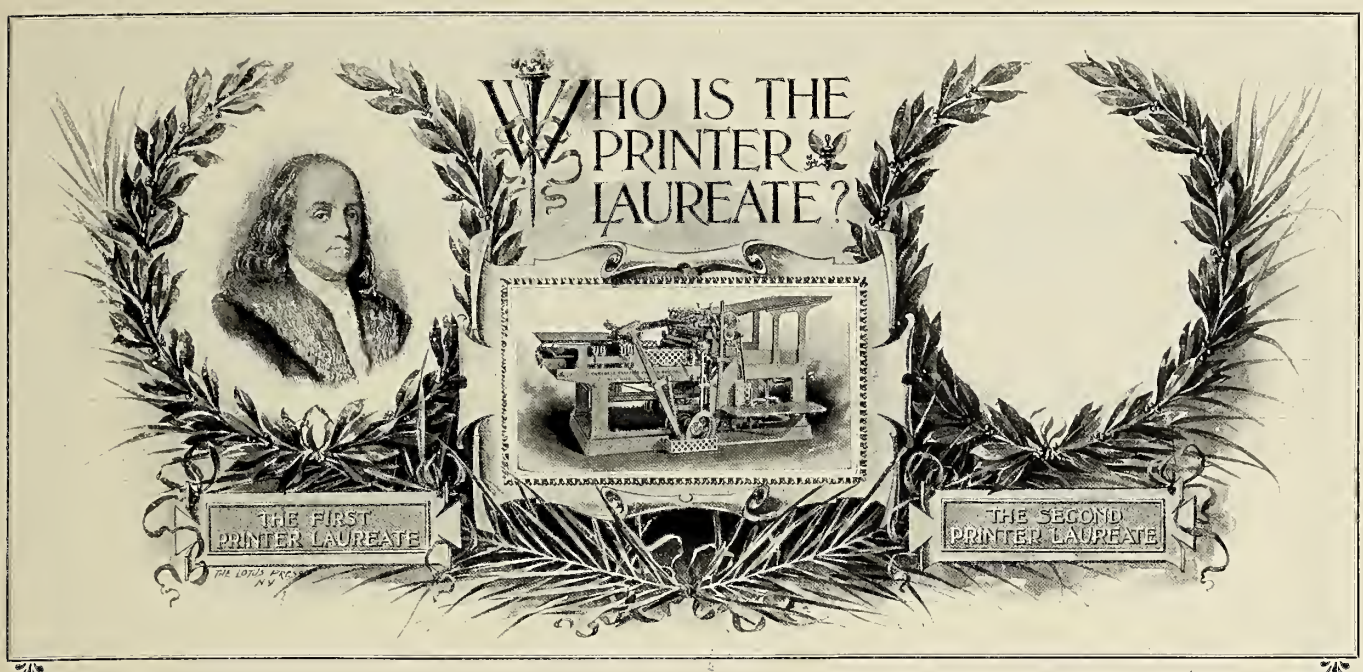
In the "Century," which is possessed of the Highest Speed yet attained, we have successfully reproduced the good printing qualities of the Stop Cylinder, and thus in One Machine, for the first time, appear Perfection of Product with Rapidity of Execution; Extreme Convenience with great Practical Efficiency; a greatly reduced percentage of Waste upon even the largest daily output and a firm yet gentle treatment of the form—which extends the life of plates far beyond present limits.

Here, it must be admitted, is another distinct advance in the art—one, indeed, that will shortly become a powerful factor in the commercial problems of those who print for profit.



Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.



THE COMMITTEE.

The following gentlemen have kindly consented to act as the Committee on Voting and Award in this contest:

MR. W. W. PASKO (Author of the American Dictionary of Printing and Bookmaking), Chairman,
MR. D. M. LORD, of Lord & Thomas, Chicago, and
MR. CHAS. H. TAYLOR, JR., of the *Boston Globe*.

Mr. Pasko reports (see his letter on another page):

VOTES RECEIVED TO JUNE 20, 1896.

NEW YORK.	Votes.
Theo. L. De Vinne,	77
Paul Nathan (Lotus Press),	53
Louis H. Orr (Bartlett & Co.),	31
Chas. A. Dana,	2
Wm. Johnston (*Printers' Ink*).	2
Jas. Stewart (Ben Franklin Press),	1
J. J. Little,	1
Chas. S. Patteson (*Newspaperdom*).	1
Geo. W. Donaldson,	1
John C. Rankin, Jr.,	1
Robert T. Rea,	1
W. W. Reid,	1
Thomas N. Rooker,	1
W. F. Vandenhouten,	1

PHILADELPHIA.	Votes.
John Callahan (Franklin Printing Co.),	2
John W. Wallace,	1
Nathan S. C. Folwell,	1
G. B. Swift,	1
W. J. Bradley,	1
Daniel T. Bonner,	1
Geo. F. Lasher,	1

	Votes.
Chas. Paulens,	1
Frank McLaughlin,	1
A. W. Selden,	1
Geo. W. Ward,	1

CINCINNATI.	Votes.
J. F. Earhart,	2
A. O. Russell,	1
C. J. Krehbiel,	1
T. Morgan,	1
Ed Inloes,	1

CHICAGO.	Votes.
Henry O. Shepard,	5
Andrew McNally,	4
Chas. E. Leonard,	3
Robert Miehle,	3
Calvin S. Lewis,	2
W. B. Conkey,	1
Reuben R. Donnelley,	1
Richard R. Donnelley,	1
Thomas Knapp,	1
James Russell,	1
P. F. Pettibone,	1
B. B. Herbert (National Journalist),	1

	Votes.
C. W. McClure,	1
D. S. Gingrich,	1
J. Harnish,	1
Jacob Hebner,	1
Chas. J. Stromberg,	1
A. D. Teal,	1
Rufus Wilson,	1
S. P. Wilson,	1

BOSTON.	Votes.
Thomas Todd,	4
H. T. Rockwell,	2
A. M. Skinner,	1
A. G. Daniels,	1
Wm. Craiger,	1
Wm. J. Donavan,	1
Bruce Rogers (Houghton, Mifflin & Co.),	1

ST. LOUIS.	Votes.
W. W. Woodward,	4
Geo. C. Brown,	1
W. G. Pierce,	1
Chas. M. Skinner,	1
Samuel Myerson,	1
J. Peter Rieberg,	1

MISCELLANEOUS.

	Votes.
A. O. Bunnell, Dansville, N. Y.,	7
A. V. Haight, Poughkeepsie, N. Y.,	7
David Ramaley, St. Paul, Minn.,	4
A. M. Clapp, Washington, D. C.,	2
J. G. P. Holden, Yonkers, N. Y.,	2
John Wilson, Cambridge, Mass.,	2
J. R. Crow, Aurora, Ill.,	1
Geo. Kick, Brooklyn, N. Y.,	1
W. W. Wright, Buffalo, N. Y.,	1
Michael Corcoran, Cambridge, Mass.,	1
J. C. Rogers, Cleveland, Ohio,	1
John D. Stivers, Middletown, N. Y.,	1
M. Tuttle, New Haven, Conn.,	1
Chas. E. Johnson, Newburgh, N. Y.,	1
Henry G. Bishop, Oneonta, N. Y.,	1
W. H. Barnes, Pittsburg, Pa.,	1
T. R. Clark, Rockford, Ill.,	1
Irving W. Ronk, Saugerties, N. Y.,	1
Fritz Schneider, Seneca Falls, N. Y.,	1
Henry Stowell, Seneca Falls, N. Y.,	1
Walter B. Mattice, Slingerlands, N. Y.,	1
F. Wm. Bensberg, Utica, N. Y.,	1
John Adams, Waltham, N. Y.,	1
Chas. E. Holbrook, Watertown, N. Y.,	1

New York leads the race! Are there no representative men in Chicago or St. Louis on whom the Western printers can unite? Is New York to win the title without a struggle? Has Boston, the Athens of America, no representative printer worthy of the honor? Philadelphia was the home of the first Printer Laureate; is there no man there worthy to be his successor?

Name the Representative Man of your section, unite on him and *vote!*

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It is built under patents 291,521 and 376,053 (does not expire until 1905), recently sustained by the U. S. courts in the following decisions:

December 11, 1894
July . . . 2, 1895
October . 20, 1895
and final decree **December 14, 1895**
as covering the Duplex Press.

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334 Dearborn Street, Chicago.

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VOL. 1. NEW YORK, JULY, 1896. No. 2.

PRINTING INKS MADE BY THE JAENECKE-ULLMAN CO. ARE KEPT IN STOCK AND ARE FOR SALE BY THE FOLLOWING FIRMS:

AMERICAN TYPE FOUNDERS' CO.,	Boston, Mass.
" " " "	Milwaukee, Wis.
" " " "	Cleveland, Ohio.
" " " "	St. Paul, Minn.
" " " "	Minneapolis, Minn.
" " " "	Portland, Ore.
" " " "	Baltimore, Md.
" " " "	St. Louis, Mo.
ANTIETAM PAPER CO.,	Hagerstown, Md.
BARNHART BROS. & SPINDLER,	Chicago, Ill.
BROWN PRINTING CO.,	Little Rock, Ark.
P. H. BRESNAN,	New York City.
CARPENTER PAPER CO.,	Omaha, Neb.
CENTRAL OHIO PAPER CO.,	Columbus, Ohio.
DAMON & PEETS,	New York City.
EVENING WISCONSIN COMPANY,	Milwaukee, Wis.
FORT WAYNE NEWSPAPER UNION,	(Chicago) Fort Wayne, Ind.
GREAT WESTERN TYPE FOUNDRY,	Omaha, Neb.
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ILLINOIS STATE REGISTER,	Springfield, Ill.
MINNESOTA TYPE FOUNDRY,	St. Paul, Minn.
R. M. MYERS & CO.,	Rochester, N. Y.
DAVID McFARLANE & CO.,	Montreal, Can.
PAINTER-CORNELL CO.,	San Francisco, Cal.
THOS. W. PRICE CO.,	Philadelphia, Pa.
EVERETT RIDER,	Denver, Colo.
ROWLEY & HORTON,	Utica, N. Y.
SAMUEL STEPHENS,	Boston, Mass.
W. A. STOWE,	Grand Rapids, Mich.
ST. LOUIS PRINTERS' SUPPLY CO.,	St. Louis, Mo.
SCARFF & O'CONNOR,	Houston, Tex.
" "	Dallas, Tex.
TEXAS NEWSPAPER UNION,	Houston, Tex.
WESTERN NEWSPAPER UNION,	Omaha, Neb.
" " "	Des Moines, Iowa.
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E. MENUEL & SONS, PRIZE MEDAL, LONDON, 1870.
HONORABLE MENTION, PARIS, 1878.

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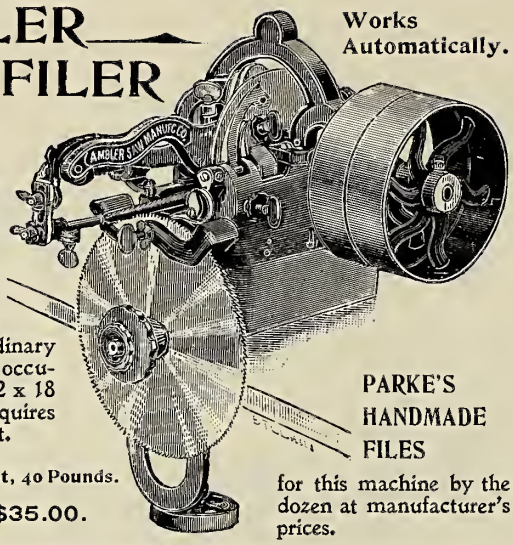
to find after using material two or three years that it is all it was represented to be when you bought it. There are hundreds of printers who do rejoice for this reason and the most of them are down on our books as regular customers.

Can we not do something for you also.
Drop us a line and see.

The Manhattan Type Foundry,
52 & 54 Frankfort St., New York.

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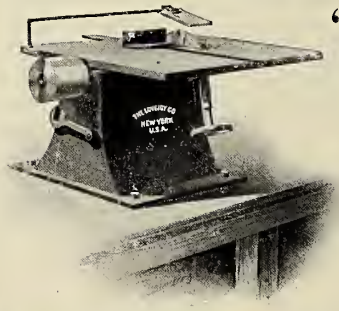


Keeps saw perfectly round; will sharpen saws from 4 inches to 16 inches in diameter; can be fastened to an ordinary workbench; occupies a space 12 x 18 inches and requires no countershaft.

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BETHLEHEM—Anton Hesse.
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NYACK, N. Y.—Helmle Bros.
HARTFORD—Pope Mfg. Co.
NEW HAVEN—National Folding Box & Paper Co.

MONTCLAIR, N. J.—U. S. Printing Co.
SYRACUSE, N. Y.—Hall & McChesney.
RICHMOND, VA.—Whittet & Shepperson.
WINNIPEG, MAN.—Bulman Bros. Co.
ST. JOHN, N. B.—Barnes & Co.
SAN FRANCISCO—Mysell & Rollins.
SAN ANTONIO, TEX.—Maverick Litho-Ptg. Co.
ROCHESTER—Rochester Folding Box Co.
CINCINNATI—Gibson & Sorin Co.
DENVER—J. C. Teller.

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OSWEGO, N. Y.



At Last---A Binner Poster! This magnificent Poster, printed in four colors, on 13 x 20 sheet, will be mailed free to all our regular customers. To others and poster collectors same will be mailed on receipt of twenty-five cents (postage accepted).

"MODERNIZED ADVERTISING" mailed on receipt of five 2-cent stamps.

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The FIRST Practical Platen Press Feed-Gauge.

It is a Gauge, Not a Pin!

And it means a Saving of Time, Stock and much puttering.

A PIN mutilates the tympan and wastes stock. This Gauge preserves the tympan. In using a Pin Gauge, the operator must watch the register closely; with our "Labor-Saving" Gauge, as you set it, so you'll find it at the end of any run—10,000 or 100,000—and it can be set in one-fourth the time of any gauge pin made. Brass is used in its manufacture. The device is simple. The chief part is held by the bale, consisting, in addition, of a movable tongue with a short leg and lip to which the sheets are fed. A set consists of four lengths of tongues, two of each, and two holders. Accurately made, nicely finished and packed. Price $1.00, postpaid.

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Be progressive and up-to-date.
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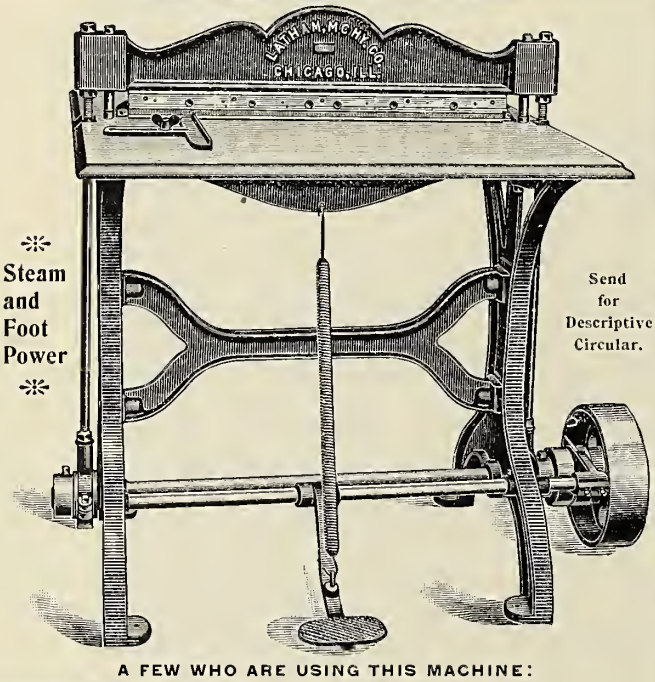
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Unequaled for Strength, Durability, Simplicity and Convenience.

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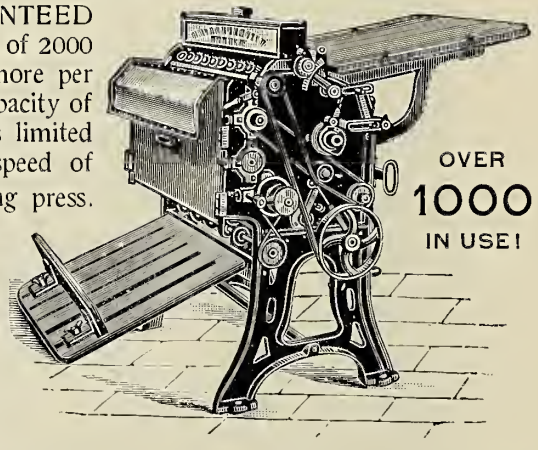
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Chas. Schuetz, Chicago.
Cameron, Amberg & Co., Chicago.
W. G. Lloyd, Chicago.
Pettibone, Sawtelle & Co., Chicago.
Chas. N. Smith, New York City.
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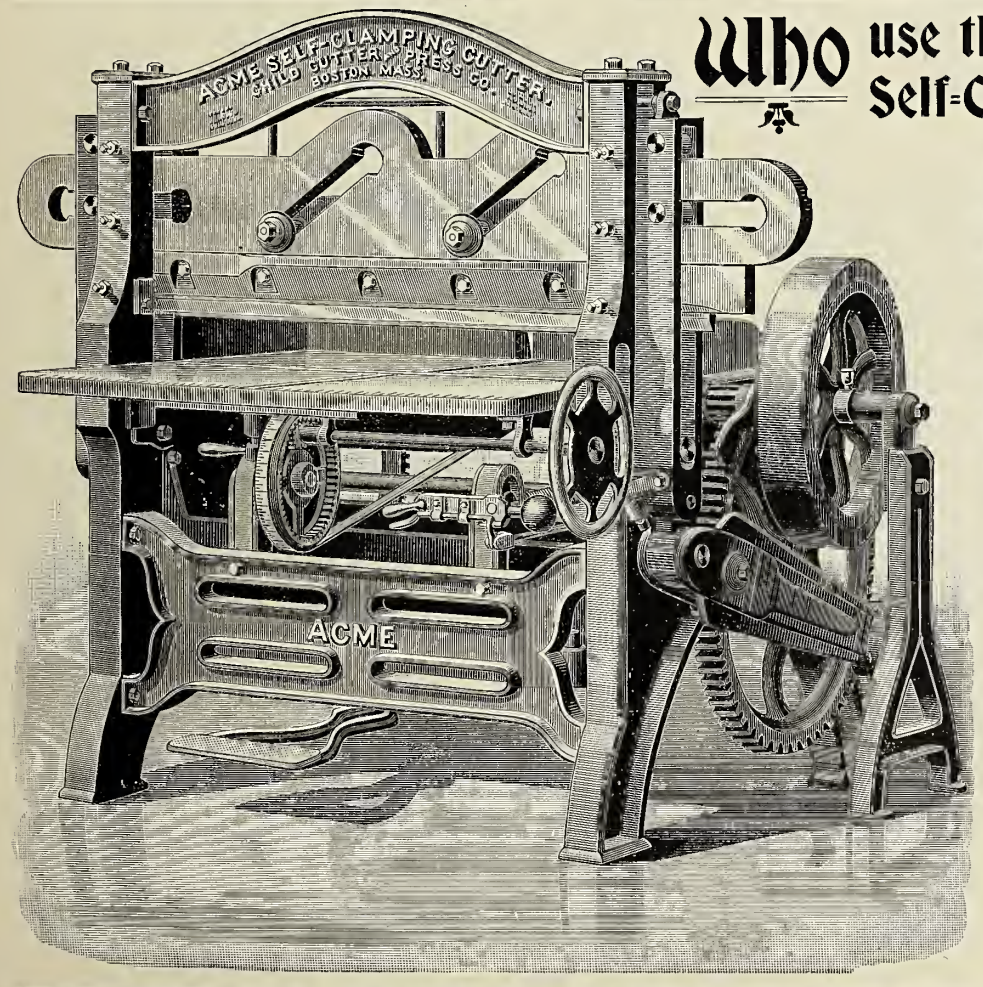
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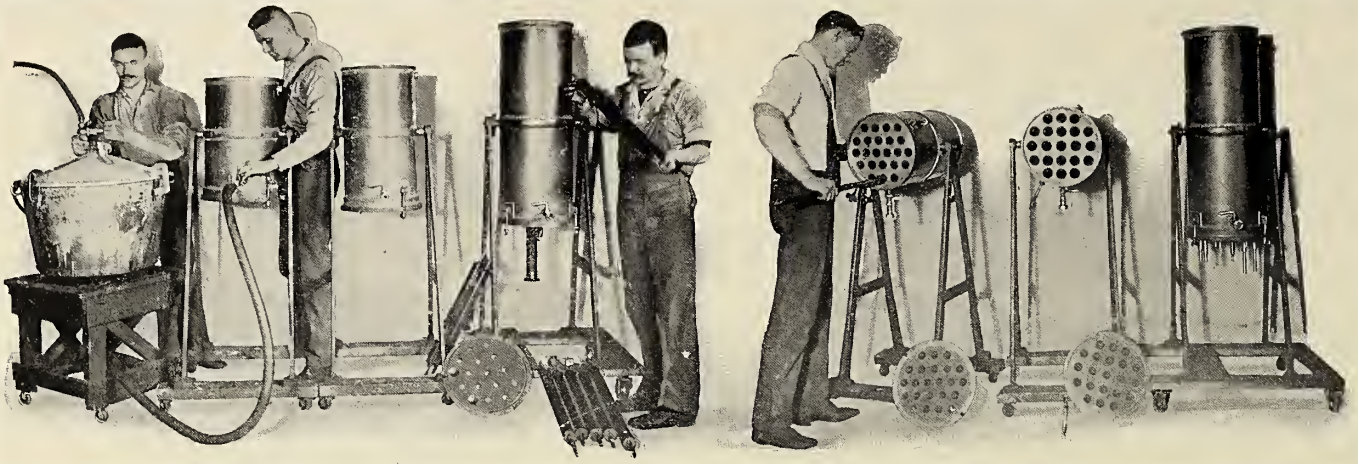
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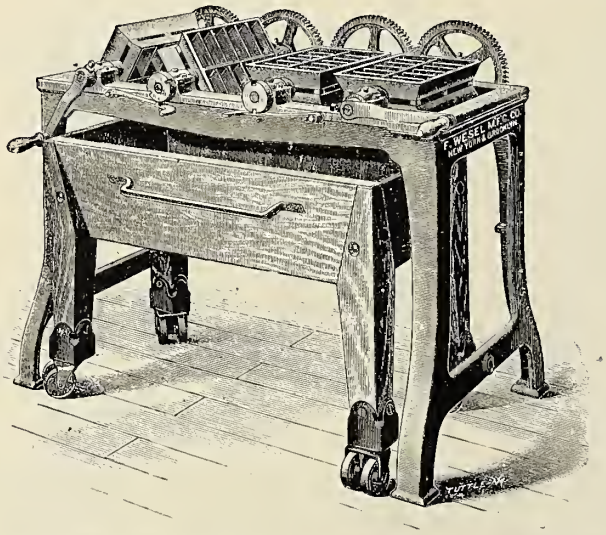
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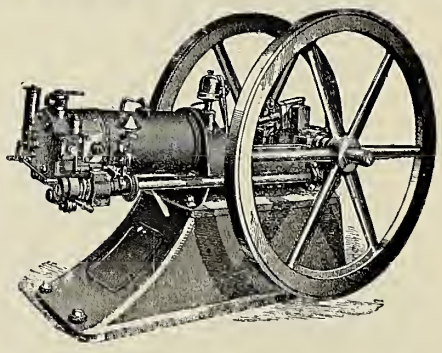
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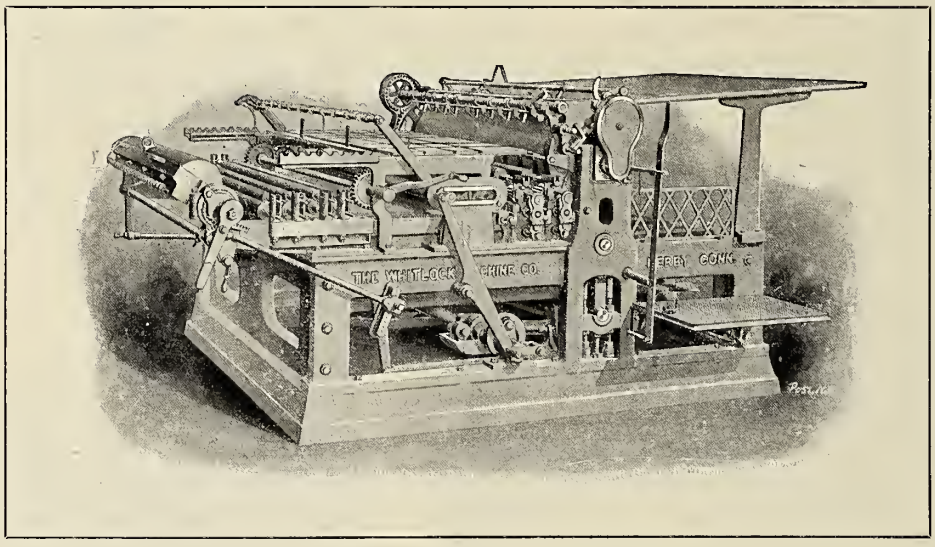
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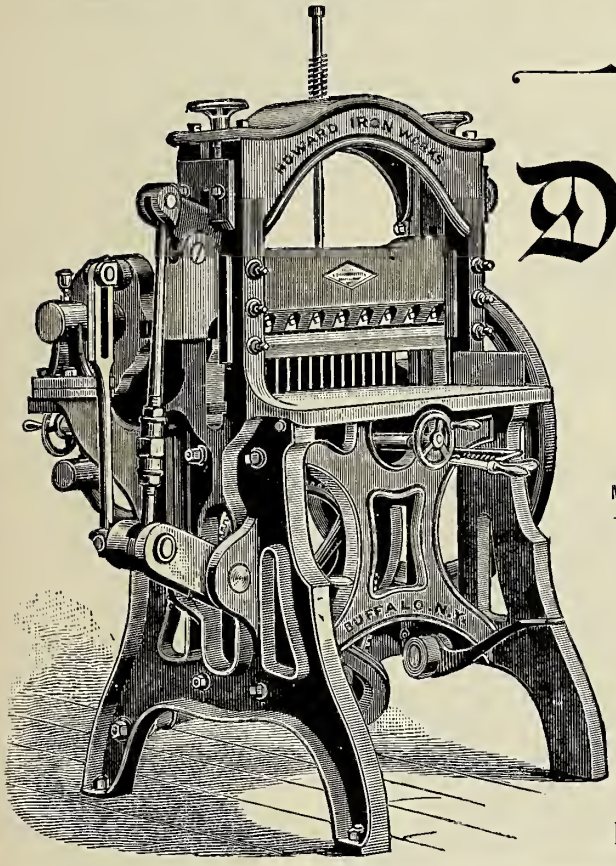


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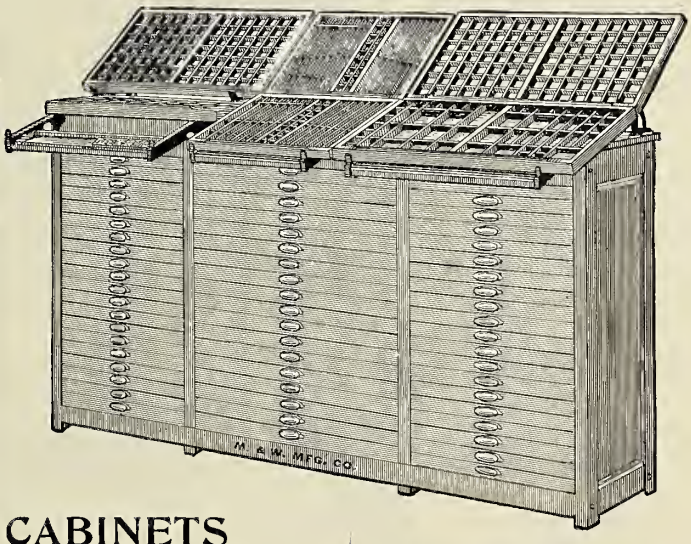
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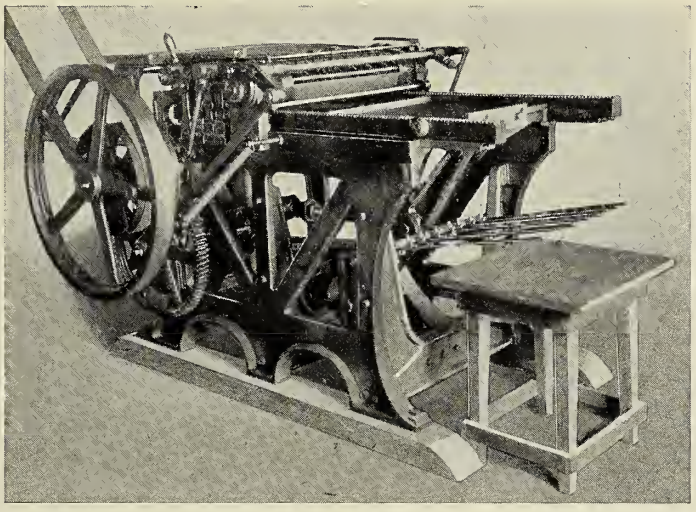
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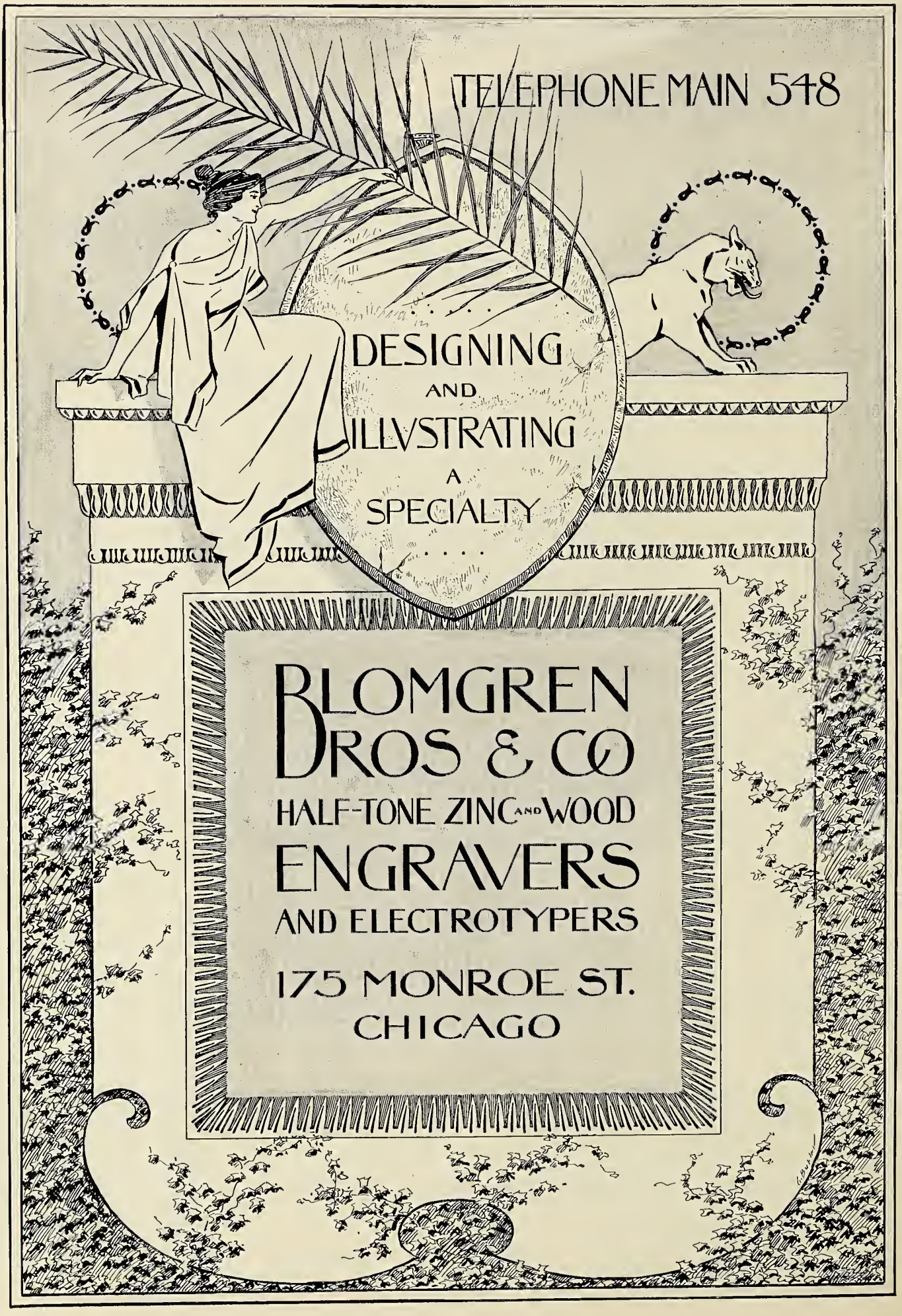
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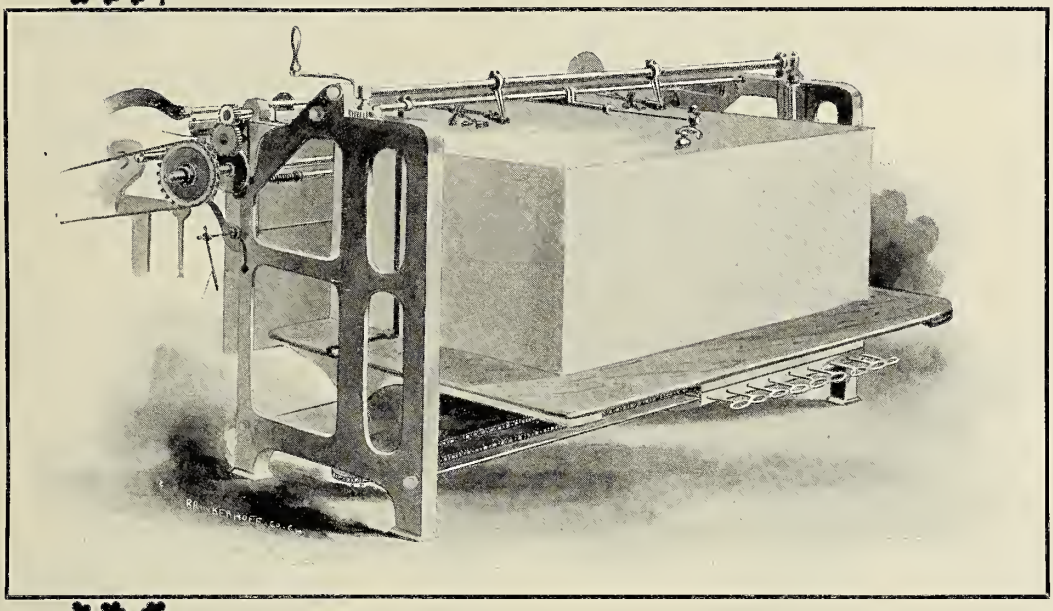
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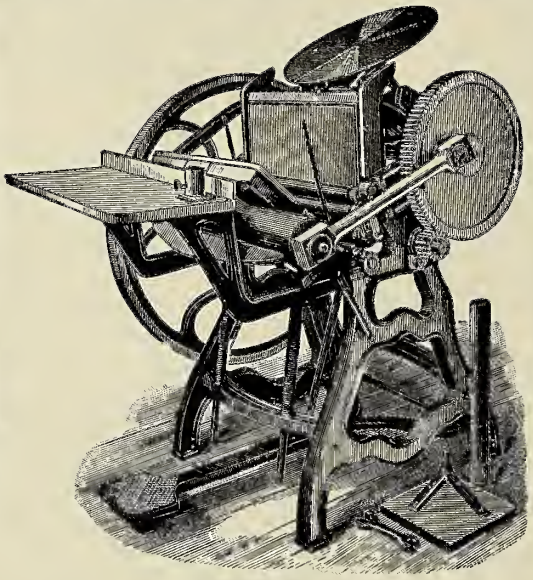
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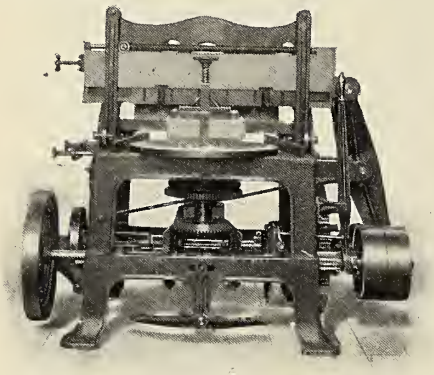
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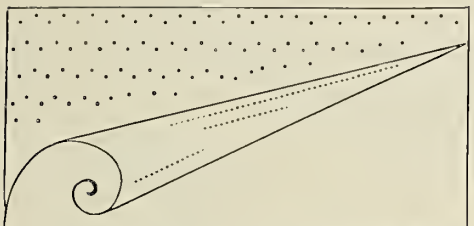
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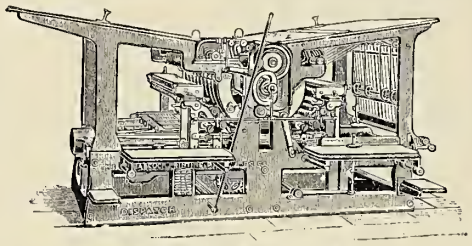
Design submitted by Charles H. Nodine, with Griffith, Axtell & Cady Co., Holyoke, Mass., in the Riverside Paper Company's advertisement competition, conducted by the Inland Printer Company, Chicago.

A pamphlet containing the 148 complete full size designs, with embossed cover, will be sent, express prepaid, by The Inland Printer Company, on receipt of 50 cents.

BABCOCK Printing Press Manufg. Co.,

NEW LONDON, CONN.

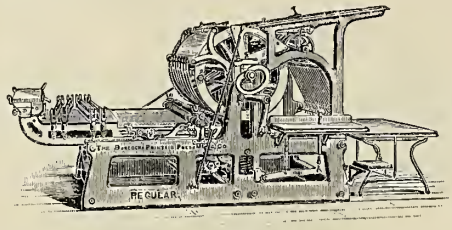
C. A. COLLORD, Manager New York Office, 9-10 Tribune Building.



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Double and Single Feed. The best Flat Bed Newspaper Press made. 2500 to 3300 per hour.

Catalogue sent on application.



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A splendid Table Distribution Drum Cylinder Press. In every way equal to the best.

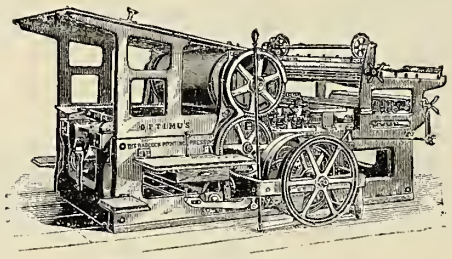
Nashville, Tenn.

BARNHART BROS. & SPINDLER,

Gentlemen:—We are glad to respond to your request for our opinion of the Optimus press which we bought of you February, '95. We have so far found that it is all you claimed for it. It has been in constant use since we put it in, on fine book and cut work. The past three months it has been running from ten to fifteen hours per day on a fine hardware catalogue, containing three or more cuts on each page, and it has done the work in a highly satisfactory manner. We have no trouble whatever in operating and have spent nothing for repairs. This gives the press a pretty good record.

Yours very truly,

MARSHALL & BRUCE CO.



THE OPTIMUS.

Fast as the fastest, more rigid, more good points. Best delivery ever made. Perfect Register.

Findlay, Ohio.

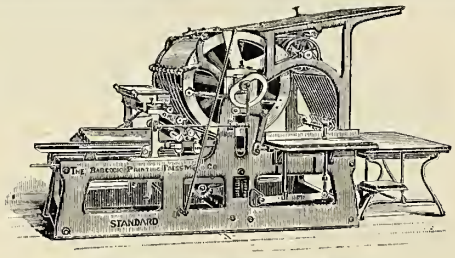
BARNHART BROS. & SPINDLER,

Gentlemen:—We have your letter of the 12th inst., and very cheerfully testify to the good qualities of the Babcock Dispatch Press. It has given us the most perfect satisfaction and has qualities that are not found in any other flat bed press. We have never had a moment's trouble with it from the time it was set up in our office, and it does its work well on all occasions. There is no press that I can think of that so well answers the purpose of a daily newspaper in a city of 20,000 people.

I make this statement freely and cheerfully.

Yours respectfully,

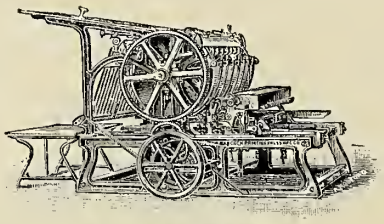
H. P. CROUSE, The Findlay Republican.



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A desirable all round Rack and Screw Press, equal in distribution to most three roller machines.

Catalogue sent on application.



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A beautiful Press adapted to large or small country offices. Size, Six Column Quarto Speed, 1500 per hour.

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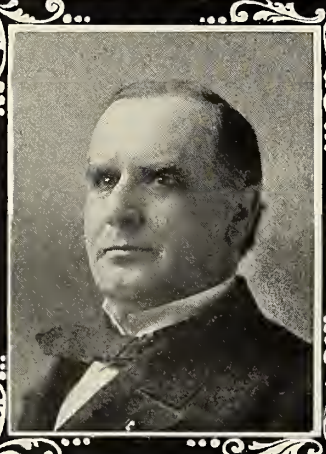
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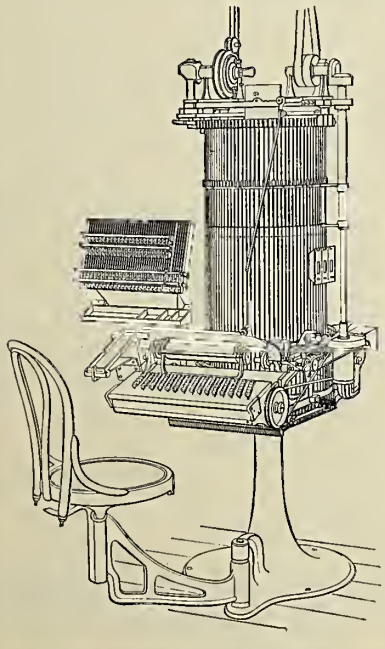
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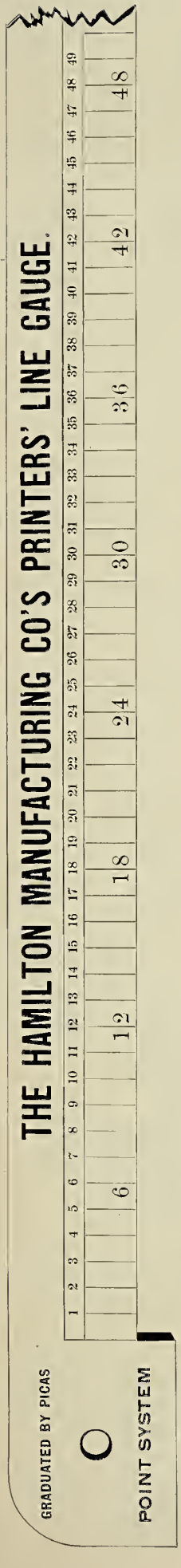
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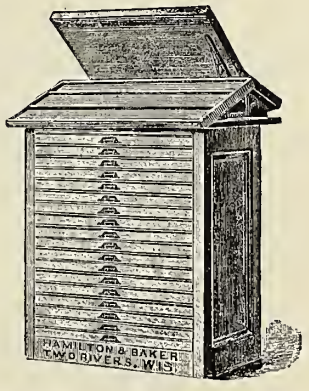
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For in marrying to it you marry wisely. In possessing it you have an eloquent lawyer to plead your cause. In it you have a covering that covers a multitude of sins. With it you get a delicious and a healthy flavor of novelty and beauty.

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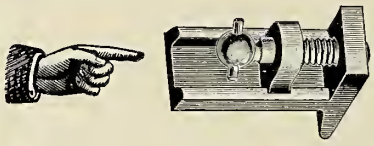
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They lead in their respective lines, and it is money in your pocket to use them instead of the old-time appliances they have superseded.



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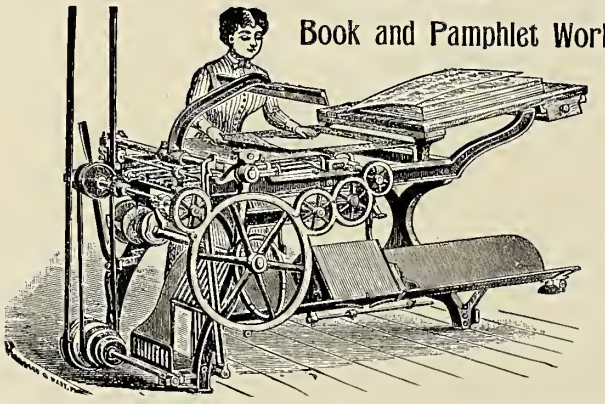
If you don't know what it is, you should not fail to post yourself without delay.

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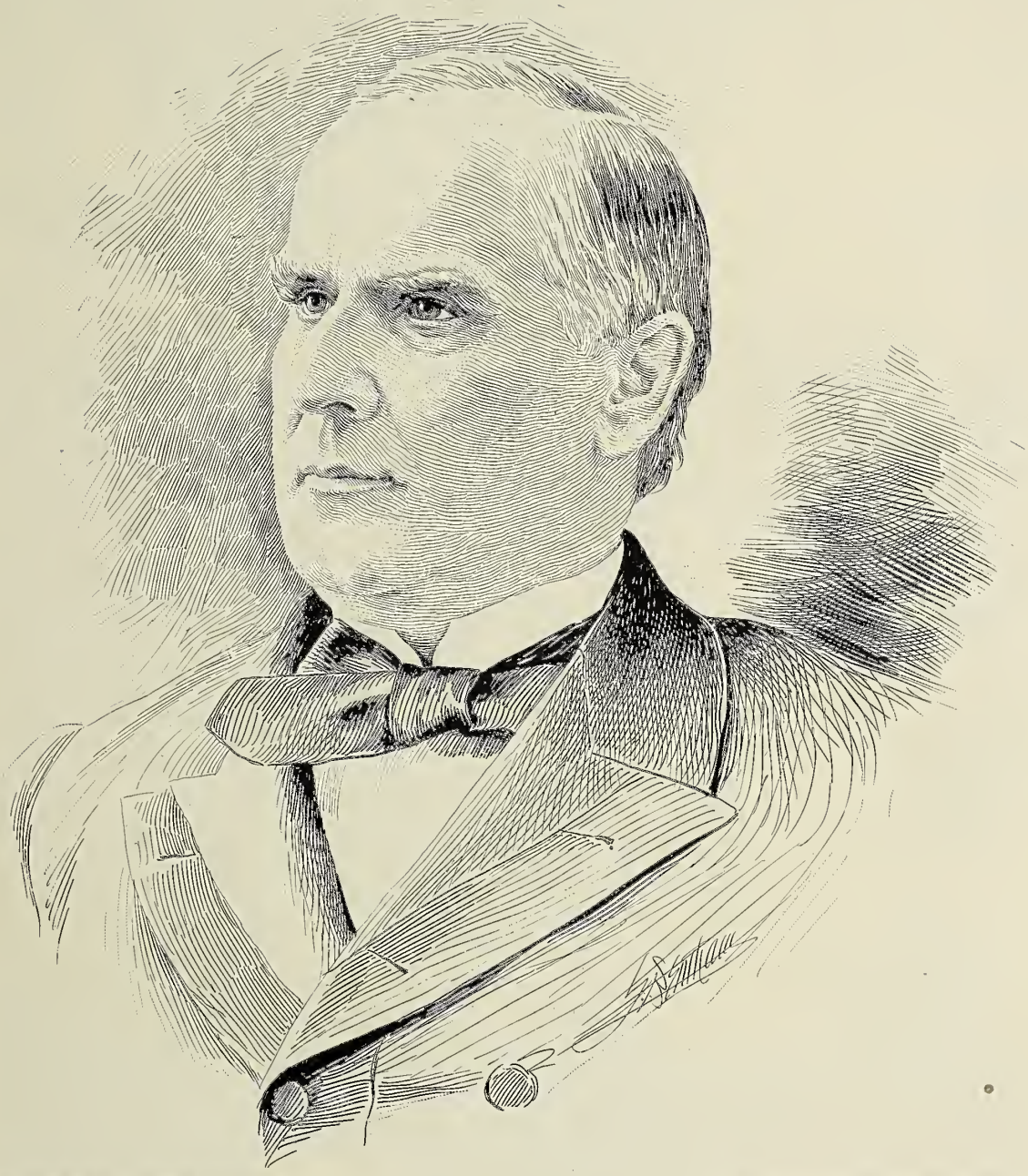
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From pen drawing by G. Bentham.

WILLIAM McKINLEY, JR.

Republican Nominee for President.



UNVEILING THE FRANKLIN STATUE.

LINCOLN PARK, CHICAGO, JUNE 6, 1896.

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVII—No. 4. CHICAGO, JULY, 1896. TERMS, $2 per year, in advance. Single copies, 20 cents.

THE TRANSFORMATION OF WILLIAM WILDE, PRINTER.

BY J. CLYDE OSWALD.

IT was believed in the office that Wilde was not his real name, but he was the only man who knew, and he never chose to enlighten us. Perhaps our reason for thinking it had been thrust upon him was the fact that it fitted him so well. Somebody asked him in my hearing, the day I went to work, why he did not comb his hair. He said he had until one day the children put molasses in it and he hadn't been able to do anything with it since. Report was that he took a bath once a month, whether he needed it or not. I had been there but a short time when I had occasion to ask a man if he knew the date. He said no, and that the office was not provided with a calendar, but that I could tell by going around and making a mental calculation of the depth of the dirt on Wilde's neck.

He lived in a flat with two romping youngsters and a girl of thirteen or fourteen years, who kept house for him. I found this out by asking him, after I came to know him better, if he had ever been married. He replied that he had, to a widow with three children, but that city air did not seem to agree with her and she had gone out West to grow up with the country and another man. "She wrote to me afterward," he said, "saying she had secured a divorce and was married to the man, poor fellow." Notwithstanding his unkempt appearance, he was the most popular man in the shop. The foreman looked upon him with favor because of the length of the string he turned in, the men liked him because they could borrow money from him and thus escape the Shylock, and the office boys thought he was nice because he often did their tasks rather than wait for them to do it. The discipline was rather lax and we became so accustomed to it, and it seemed to agree with us so well, that when the foreman announced that things would have to be different in the future it seemed almost like a personal injury. The immediate cause of his decision was an attempt to set up a line or two of type himself during a rush. He found it difficult because most of the cases contained more wrong fonts than right ones. He decreed that their contents must be dumped upon the stone and then sorted out and returned to their proper places. All the dead matter was resurrected and distributed, and for once affairs in the office were in something like shipshape. Wilde was the first man to object. "A week ago," he said, "if I wanted to set a line in a certain type and there was not enough letters in the case, I simply skirmished around among the other cases and the dead matter until I found what I wanted. I can't do that now when they run short, for there isn't any possibility of finding them in any other case and the dead matter is all distributed. I tell you this new system won't do."

He had another protest to make a few weeks later. The superintendent reported to the foreman that he had come into the composing room during the latter's absence and found the men "standing in a knot" with apparently nothing to do. He hoped it would not occur again. The foreman in his turn laid down the law which governed that particular case to the men. Nobody said a word for a moment or so, and then Wilde took his coat down from its peg in the wall and announced that he was going to quit. "I am a freeborn American citizen," he said, "and I don't propose to have my liberties interfered with. When I feel like standing in a knot I am going to do it, and if any man says I can't stand in a knot when I want to, why, we will have to part company." He went out, but was back at work again

at his old place the next morning, as though nothing unusual had occurred.

All this was before the advent of Mrs. Brown. She was a good-natured, cheerful creature, and being the first member of her sex to obtain a position in the office, the foreman gallantly gave her the best-lighted frame in the room. It happened to be alongside of Wilde's and soon after he paid me a visit. "Say, do you still want to trade frames with me," he queried. I was about to reply that I did, when I caught a signal from a man in the next alley, and I said instead that I was wrong and a committee was sent to investigate. It came back presently to report, and in a few minutes the news had gone around the office like wildfire that Wilde had taken a bath in the middle of the month. The first thing we knew he was coming to the office with a new paper collar on every other day. Here was a case which certainly needed to be investigated.

Two weeks passed, and one day I said to him, loud enough for Mrs. Brown to hear: "Wilde, I have decided to accept your offer to trade frames, and I will bring my stuff over now, if it's all the same to you." He stammered out one or two poor excuses until he had time to think of a better one, and then said his eyes were not as good as they were, and that it would be better for him to stay where the light was good. I was sorry, of course, and so were the rest of the men, as they filed up one by one during the course of the day and gravely accepted his offer of a fortnight before.



Engraved by
Sanders Engraving Company, St. Louis, Mo.

ON A MOUNTAIN LAKE.

Photo by
O'Keefe & Stockdorff, Leadville, Colo.

well satisfied where I was. He went all over the room, but not a man would move. As we were running with a full force there were no vacant frames, and he had to stay where he was. When time was rung off at noon and the men gathered around the wash stands, an observant bystander might have noted that the high-water mark on Wilde's wrists went up half an inch, and at 6 o'clock it went up an inch further still. To make matters more confusing, when the make-up went around in his alley the next day to find out the date he came back and said the indicator pointed to the first day of the month. We knew that was

The weeks passed and Wilde seemed to get cleaner each day. His devotion to Mrs. Brown grew in evidence as he emerged from darkness into light, and when one day the make-up called out, "Does anybody know where I can find Mrs. Brown,

I want to speak to Wilde about this page"; even the foreman relaxed his frown and looked pleasant for a moment or so. I stood in the alley next to them at noontime some few weeks later. A proof needed to be corrected and I was hurrying through with it before going out to lunch. Mrs. Brown usually worked until half-past twelve before stopping, and Wilde sat on a stool and read a paper until she was through. The presses were stopped and it was very still in the office. She emptied her stick and began on another, saying: "Oh, dear, I hope when we get to work on the new monthly, it will be more profitable than this stuff." He glanced over the top of his paper and said: "I wouldn't speculate on the profitableness of the new monthly if I were you." She asked, "Why not?" "Because I am looking forward to being married by that time," he replied, "and it won't be necessary for my wife to set type for a living."

She looked into his eyes in a startled way, and she saw that he meant what he said. He was not a bad looking man in his transformed condition; indeed, as she bent her eyes to her case again, she was sure he was a very good looking man, and so, after putting half-a-dozen letters upside down and every which way into her stick, she said, "Very well."

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. IV.—BY WILLIAM J. KELLY.

ENVIABLE as is the position of red in the color scale, it is not without its conditional limitations; and it behooves its admirers to keep these in mind when laying out their color schemes. It is a peculiar failing with many tasty printers, as well as artists, to *incline* (and in a forceful manner, too) to *individual* colors, if I may so express myself. That is, nearly everything they do has either a yellowish, reddish or bluish tendency, whether the colors are suitable or not. These "color-inclines" strongly remind me of the preferences of three young men of early acquaintance, the eldest of whom admired a queenly looking brunette; the second could see no charm in any girl but a classic-looking blonde, while the third adored above all others a maiden with flowing locks of vermilion red. Let me suggest that all colors be combined with some degree of judgment, and above all that they be in keeping with the text of the subject in hand.

True, there are sunsets, for instance, which are refulgent with light and golden-yellow and variegated reds, as well as blues, and in which yellow plays a pleasing and important part of the coloring; then there are scenes of conflagration and destruction in which yellow, red and blue must be brought into requisition; in such scenes red plays the tragic part, while in gloomy and dismal pictorial presentations blue rightly predominates, with its livid combinations. These are cases which call for distinctively individual color blending, but even these exceptional instances can be greatly overdone by injudicious colorists. Indeed, I have in mind a printer who (whether by accident or intention I cannot say) produces every piece of colored printing with a very emphatic yellow effect, and he really believes that all his productions are *chefs-d'œuvre*. While in this mood I might enumerate other cases equally as ludicrous, but this one will serve my purpose of calling attention to this ruling propensity in some others, who, while otherwise good printers, are lacking in taste when their skill in color combinations is drawn upon.

CONCERNING BLUE INKS.

What has been said regarding the injudicious use of yellow and red colors is equally applicable to blue. Perhaps no other color has such strong adulterative qualities, when mixed with others, as those pure blue has been found to contain. It is, therefore, very necessary that in mingling it with any of the lighter or warmer colors the proportions should be scaled down to less rather than more than is required, and then add to the mixture the stronger color as necessity arises.

VERY DESIRABLE BLUES.

Of the blues most in use in printing offices, cobalt, Prussian, milori, bronze and ultramarine may be mentioned.

Cobalt blue is a compound of phosphate of mineral cobalt and alumina, which forms a blue pigment; this is ground to an impalpable powder, and then triturated with a suitable varnish to form printing ink. It is of a bright and delicate character, and suitable for such work as is not designed for great depth in color. It works smoothly, whether used full strength or in tones or tints, and is a useful ink in the pressroom, when used in moderation, on fine work. It is difficult to get and is the most expensive of all really good blues.

Prussian blue is the product of cyanide of potassium and iron, which form a beautiful deep blue salt that is carefully ground up for the pigment used in making this particular blue. Lithographers use this color in much of their work where deep blue is necessary. In letter press printing it is known as steel-blue and deep-blue.

Milori blue, when properly made, is one of the easiest of free working inks, as it is soft, smooth and brilliant. Its basic term is verditer, the pigment of which is prepared by adding chalk or whiting to a solution of copper in nitric acid, and known as a hydrous carbonate of copper. It is an azure-blue, or a blue inclined to green.

Bronze-blue, so named because of the metallic sheen imparted to it when dry, and which is produced by the addition of driers and mineral

ingredients when being ground in the ink mill, is certainly one of the most desirable as well as most permanent of blues. No pressroom can get along without this kind of blue, for it is pleasing whether printed in full strength, in half-tone or tint. It is by far the best color to mix with good black when a rich blue-black is desired. It runs smoothly from



Lincoln Park, Chicago.

the fountain when so mixed, and will evenly ink up the finest half-tone. To obtain the fullest results with bronze-blue, when it is worked as a blue, the quantity run should be "full"—neither too little nor too much. If too little, the bronze effect is lost; and if too much is carried the "finish" of the color becomes "dead," with the additional fault that it will "set-off" badly. As the drying qualities of bronze-blue ink are rapid and, when dry, the ink "sets" very hard, it is advisable that it be not left drying on the rollers too long, because it is next to impossible to remove it from them when dry. Frequently this kind of ink is found "too strong" for the stock in use, as it pulls and picks when the sheet is leaving the form; in such cases a small bit of vaseline, lard or tallow, well mixed into the ink, will prevent this. Do not use *thin* reducers when any one of these articles can be obtained.

Ultramarine-blue, which is an unchangeable pigment, approaching in purity of color the blue of the prismatic spectrum, was originally obtained by grinding the mineral known as lapis lazuli—an isometric mineral—which in density is translucent to opaque. The difficulty and expense of obtaining this mineral in sufficient quantities for commercial use, as it was found principally in crystalline limestones in Persia, Asiatic Russia, China and other remote climes, led to the discovery of a method of preparing an artificial ultramarine blue, at a much less cost, by a French chemist named Guimet. He accomplished this by fusing a mixture of Glauber's salt, kaolin, carbonate of soda and charcoal in a close crucible. This fusion formed a green substance which, by roasting and the addition of sulphur, changed its color to blue. This accomplished, the entire substance is then pulverized, washed thoroughly and dried and becomes a commercial basis for making the most beautiful of blue inks.

(To be continued.)

Written for The Inland Printer.

PUNCTUATION—PARENTHESIS, BRACKETS.

NO. IX.—BY F. HORACE TEALL.

WHILE printers now use the word *parenthesis* almost exclusively with reference to the curved mark of inclosure, and commonly in the plural, in its rhetorical use it means the words inclosed; and as the latter is the true sense of the name, though the technicality is established beyond reasonable objection, it is well to remember that fact as a guide to proper use of the marks. A quaint passage from Puttenham's "Arte of English Poesie" is quoted in the Century Dictionary, which is a very clear definition of the rhetorical parenthesis, and shows an old use of brackets instead of quotation-marks. It is: "Your first figure of tollerable disorder is [Parenthesis] or by an English name the [Insertour], and is when ye will seeme, for larger information or some other purpose, to peece or graffe in the middest of your tale an vnnecessary parcell of speach." Thus parentheses are the curves used to inclose a parenthesis, but they are not needed in every case of parenthetic expression.

John Wilson says: "Marks of parenthesis consist of two curved lines ( ), which serve to indicate that an expression is inserted in the body of a sentence with which it has no connection in sense or in construction." He gives but one rule, and that a mere repetition of his introductory paragraph, just quoted. It is: "The marks of parenthesis enclose only those words which break the unity of the sentence into which they are thrown, and which may, therefore, be omitted without injury to its sense or its construction."

Wilson's rule is good, but insufficient, and it is for this reason that it is here quoted. In Puttenham's definition given above there is a parenthetic clause separated (rightly) from the rest of the sentence by commas only, yet it could be omitted without injury to sense or construction. It is the indefinite expression, "for larger information or some other purpose." There would be no error in inclosing this within parenthesis-marks, yet it is much better to use commas. Although it is not essential to sense or construction, it has a natural connection with the rest of the sentence, and need not be separated more than by the commas. Wilson

provides for this in a minor paragraph, as follows: "Those intermediate expressions, indeed, which are less harsh or abrupt, or do not hinder the flow of the sentence into which they are thrown, are more easily read by means of commas than with the help of marks of parenthesis; but, on the other hand, it is evident that a whole sentence, or a part of a sentence, introduced into the body of another, with which it does not harmonize, is more clearly distinguished, and that the eye is better able to connect the main portions, when the proper parenthetical marks are introduced."

It does not seem likely that a rule can be made that will determine the choice between commas and marks of parenthesis in all cases, but a better rule than Wilson's may result from combining the substance of his rule and his remark as quoted. By so doing we get the following

RULE.—A word, phrase, clause, or sentence so inserted that the sense or construction is harshly or abruptly broken, or one that has no natural or essential connection with the context, should be inclosed in marks of parenthesis.

As in some instances there is no absolute choice between commas and parentheses, so also there is none between parentheses and dashes. Thus, Wilson's second example under his rule for marks of parenthesis—"If we exercise right principles (and we cannot have them unless we exercise them), they must be perpetually on the increase"—is just as well written: "If we exercise right principles—and we cannot have them unless we exercise them—they must be perpetually on the increase."

When the parenthesis is a complete sentence the preceding sentence should be closed with its appropriate mark, and similarly the parenthesis should be closed within the marks, and so should a parenthetic question or exclamation. No other circumstances call for or really justify the use of any point just before either of the marks of parenthesis. This directly contradicts every preceding punctuator whose work is accessible at the time of writing, and such contradiction is necessary to a real understanding of many actual principles in language. Before the evolution tending toward simplicity of form in language had set in, and before much real study of punctuation principles had been made, a multiplicity of points and marks was fashionable, that still survives in the work of those who have not progressed with the times. This will militate against the full recognition of the practice here recommended. Nevertheless, that practice is not a real innovation, for it is exemplified in some of our best literature, notwithstanding the preservation of old errors by writers on punctuation.

Here again we will cite an example from Wilson. He says that in certain cases, as when the parenthesis is a question or an exclamation, requiring the proper mark inside the curve, "the point required if there were no parenthesis is to be inserted before the first mark under consideration [the first curve], and that which belongs to the enclosed portion before the second; as, 'While the Christian desires the approbation of his fellow-men, (and why should he not desire it?) he disdains to receive their good-will by dishonorable means.'" The comma in this example should follow the closing mark of parenthesis just as it does in other cases, and for the same reason that Wilson gives for the others, namely, that "it connects the parenthesis more closely with the preceding part of the sentence, to which it is usually most related."

Brackets are used to inclose parentheses (meaning the words, not the marks) inserted in a quotation, but not an actual part of the quotation, as seen, for instance, in the paragraph just above. They are also used to inclose notes, references, explanations, or directions, when the matter inclosed is entirely unconnected with the context. Punctuation of context is the same as that used with curves.

Written for THE INLAND PRINTER.

MODERN INK-MAKING.

NO. II.—BY JOHN BANNON.

THE variety and quality of inks which are essential for the needs of the modern printer have largely increased and improved, respectively, during the past two or three decades.

The extraordinary development in printing machinery, with regard to speed and capacity, has had the effect of creating and stimulating a demand for paper to such an extent that the original sources of supply have long proved utterly inadequate. New substances, each requiring distinct manufacturing operations, have been called into requisition. The peculiar properties of the various materials thus produced as a paper, or paper substitute, rendered it imperative that specially prepared inks be produced.

To convey an approximate idea of the development of print paper manufacture in the making of newspapers alone, it will suffice to say, that at the time wood pulp was introduced as the basis of that material there were about five thousand newspapers printed in the country; now there are twenty thousand, while the cost of the paper has declined from 14 to 2 cents per pound.

The conditions of printing ink and printing material manufacture have been revolutionized. In the earlier part of the century, paper was made to suit the few varieties of printing ink then made, today the latter must be prepared to suit the peculiar and varying requirements of numerous materials, other than paper. For the various materials referred to, as well as the multitudinous assortment

of papers, the printer requires a corresponding divergence in the properties of the respective varieties of printing inks. The period has passed when the printer could make his own ink, the business today assuming the characteristics of a distinctly scientific addition to the industrial arts.

To produce a faultless printing ink, it is essential to know the exact nature of the material upon which it will be used, together with the character of the work which is expected to be performed, and at a minimum of cost. As already shown, the technical skill indispensable in the printing-ink maker in the production of the various grades, each possessing the desired homogeneity, drying and covering properties for the various forms of press and printing applications during any season, is not of an ordinary character.

The selection of suitable ingredients in the manufacture of printing inks is of peculiar consequence to the consumer. The latter, by purchasing direct from a reputable manufacturer, will have secured the best guarantee of the genuineness of the printing ink, and its adaptability for the intended purpose. The incorporation of spurious lampblacks, defectively prepared pigments, or oils, in a printing ink, will inevitably result in unsatisfactory work. Nor may an impromptu examination of a specimen of printing be accepted as a reliable criterion of the intrinsic merits of an ink. Owing to the admixture of certain adulterants, an inferior printing ink may present a pleasing aspect, immediately subsequent to application, its latent imperfections developing later.

Not a little of the success which attaches to the use of a printing ink of known merits may be ascribed to the quality of the oil, or diluent utilized in its manufacture. For this reason special care is exercised in the selection and preparation of the crude linseed oil. The treatment of the latter is of a prolonged and complex character, as may be surmised by the difference in the cost of the crude and the prepared oils. To the uninitiated, this remarkable difference would appear perplexing, and while the question of discount plays an important part in permanent commercial transactions, materially reducing the net cost, the expense involved in the preparation of the oil is undoubtedly heavy. To the user of printing inks who finds it to his advantage to procure a pronounced gloss-like aspect in printing, by mixing the varnish into the



"TELLING THE BEES."

By Jane Ames, Class in Illustration, Art Institute, Chicago.

ink, the matter of discount, which at times reduces the cost by one-third, is of considerable moment.

It is conceded by printing-ink makers and users alike, that the functions which devolve upon the prepared oils or varnish, in the attainment of satisfactory results in printing, deserve more consideration and are therefore of greater import in the manufacturing operations than those of the remaining ingredients.

For example, it is possible for two manufacturers to turn out inks of the same color, compounded



Photo by Frank E. Foster.

A Country Editor's Sanctum.

from the same quality of materials, as well as quantity, yet proving decidedly dissimilar in their respective developments, one being pronouncedly superior.

The illustration cited is an actuality known to the writer, and the drawback, with regard to the inferior make, has been demonstrated to be owing to defective treatment accorded the oil in its preparation. On the other hand, the superior technical knowledge displayed in the treatment of the oil used in the manufacture of the more desirable of the two makes of ink, must be credited as being instrumental in securing the uniformly satisfactory results derived from its use.

In connection with this especial branch of the industrial arts, it is somewhat singular that chemical investigation is of but little aid in the prosecution of the manufacturing operations, or in detecting and removing existing drawbacks by adequate remedial measures. This circumstance emphasizes the assertion, that the secret of producing a faultless finished product of whatsoever grade, in the long list of printing inks, depends equally upon the technical knowledge acquired by practical experience, as upon the physical properties of the respective ingredients.

To the practical printer there are many indications which are manifest concerning the merits of the varnish oil which has been blended with the pigment in the particular make of ink in use. Failure to remove the fatty acids always present in linseed oil produces grave drawbacks in printing operations subsequently, which we will refer to more fully later. It is palpable therefore that in the manufacture of printing ink varnishes, it is an absolute requirement that the linseed oil selected be pure and therefore unmixed with other oleaginous fluids, especially those of a nondrying nature, otherwise the essential degree of oxidation cannot be attained in its preparation, however skillfully managed. It is recognized that no oil can be oxidized to an extent which is practicable in pure linseed oil, therefore a standard printing ink varnish oil cannot be obtained lacking this essential requisite — absolute purity.

(To be continued.)

Written for The Inland Printer.

CLUBBING PROPOSALS.

BY R. M. T.

THE country publisher finds his mail full all the time with proposals that have "millions in them." Most of these proposals consist of efforts on the part of agricultural papers and city weeklies to have the country publisher do a large amount advertising for nothing. Sometimes free electros are offered as an inducement. At other times the copy comes along for the advertisements, with instructions to the foreman to "follow copy as closely as the material at hand will permit."

A Presidential election is shortly to come, and Eastern political newspapers are striving to increase their circulations by offers of their papers at a low price in connection with that of the country weekly. The country editor who charges $2 a year for a paper that, all things considered, is only worth $1, can afford to give a 25-cent paper to subscribers who pay up all arrearages. But the man who is charging $1 for a paper that is richly worth that much, is foolish to go into any such deal as that suggested by the seductive circulars of the big fellow who wants you to include him in your clubbing scheme.

To the country editor who looks with favor on the scheme to put in type and run advertisements of other papers, for the fun of it, I would ask if in the long run it would not be a great deal better to charge for your own paper what it is worth, and depend for your circulation on that fact, rather than on giving something away? I have at different times availed myself of what seemed to be very good offers on the part of Eastern newspapers who desired, above all things, to club with me, and was surprised at the small amount of success that attended my efforts to advertise the paper I wished my subscribers to subscribe for through my office. In my judgment the average clubbing offer should be rigorously avoided by the country newspaper.



PREPARING THE MEAL.

Half-tone by
THE BLANCHARD & WATTS ENGRAVING CO.,
36 Columbus avenue,
Boston, Mass.
Duplicate plates for sale.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
J. CLYDE OSWALD, Manager.

CHICAGO, JULY, 1896.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

ANNUAL CONVENTION OF PRESSMEN.

THE eighth annual convention of the International Printing Pressmen's Union is in session as the editorial pages of THE INLAND PRINTER go to press. On another page we hope to be able to review the work of the delegates to some extent, but here our efforts must, through the force of circumstances, be confined to the pleasant task of welcoming the gentlemen to this city. This is the first convention of this union held in Chicago, and we trust the deliberations will be fruitful of the best results for all concerned. The International Printing Pressmen's Union is a comparatively young organization, decidedly vigorous for its years, but is even now confronted with many questions of considerable interest, in the disposal of which the delegates will be afforded an excellent opportunity to demonstrate the wisdom of the local unions in selecting their representatives.

The pressmen have been noted in the past for the conservative manner in which they have legislated on matters affecting their own interests as well as those of the allied or kindred crafts. There is no reason to suppose they are differently inclined now, nor is there any reason why we should look for anything sensational as an outgrowth of the convention. But while conservative action is to be commended, a prompt and decisive disposal of perplexing complications is fully as praiseworthy. In the past the pressmen have been equal to all such emergencies, we believe they are now.

We again welcome the delegates to Chicago. May their visit be productive of the best possible results for the present, and of many happy recollections in later years. The local union has been liberal almost to prodigality in providing for the social festivities incident to such occasions, and their generous treatment of their guests will undoubtedly be fully appreciated.

ADVERTISING A PRINTING BUSINESS.

EXCELLENCE or cheapness are the attractions upon which the average printer depends to increase his trade. It is safe to say that on excellence, combined with good business methods, the printer's financial existence more surely depends. Only in times of financial depression, when merchants are cutting down expenses in every imaginable way, and putting up with inconveniences otherwise unheard of, is the cheap printer's work in demand. The cheap printer cannot advertise his work to the same advantage as the printer who charges a reasonable sum for good workmanship. The cheap printer's sole inducement is "Remarkable value for the money." Equally remarkable value are the six-dollar suitings that are advertised, but as a rule their cheapness is only apparent.

There are a large number of ways to advertise a printing business, and printers have advantages in producing cheap advertising which few other trades can obtain. To take these advantages requires both taste and originality, and many unique specimens of printers' advertising showing these qualities are received at this office and commented on. In addition to these specimens of printing office advertising, it is desirable that something of the opinions of printers themselves with regard to advertising methods should be given. We, therefore, invite contributions on printer's advertising. Such contributions must not exceed eight hundred words and must be accompanied by specimens of the

work, of which a portion must be susceptible of reproduction — that is, printed in black ink on white paper. Acceptable contributions will be paid for at our usual rates.

PRINTING AT COST PRICE.

COMPLAINT is made by a Chicago printer in our correspondence column this month about the low prices at which some printers in Chicago are offering to do work. It has been the constant effort of THE INLAND PRINTER to show the folly of price-cutting, but when some tradesmen are in desperate straits the dictates of reason are of little avail. The average employing printer does not fear legitimate competition, but he does fear dishonest competition and ignorant competition. In the past two years the number of failures in the printing trade has been unusually large, and while these disasters show a percentage due to causes other than low prices, the larger number show the cause to be due to paucity of trade combined with the exceedingly low prices to which the trade has been forced. It is an open question if prices will be restored to an easily paying basis in future years. The tendency of too many printers is to give the customers advantage of whatever they themselves may be fortunate in securing that gives them opportunities over their competitors, and while this condition of affairs exists with a large proportion of printers there is little hope for the reëstablishment of printing as a profitable occupation in the near future. It is notable that the employing printer who has ruined himself and helped to ruin the trade by price-cutting is usually the first to complain bitterly about the high prices of labor. It is well known that if the best labor was procurable at $5 per week such men would be no better off — they would figure the labor at cost price.

WILL THE PRINTER-LAUREATE BE OF THE WEST OR OF THE EAST?

LAST month a few interviews were had with Chicago printers in regard to the printer-laureateship, and the question naturally arises, what section of the country will obtain the laureateship? In the East the votes are being sent in rapidly, but so far the West has not wakened up to the importance of the contest. The West should put someone in nomination, and the votes should be sent in promptly. Two of Chicago's representative printers have been voted for — Mr. Andrew McNally and Mr. Charles E. Leonard. THE INLAND PRINTER will be glad to receive additional votes for these gentlemen or for other employing printers. Chicago has heretofore shown an ability to secure almost anything which its citizens have determined to have. Will the printer-laureate be of Chicago or the West, or of New York or the East?

REQUESTS FOR EXCHANGE COURTESIES.

A LARGE number of exchanges is rather a burden than an aid to the trade magazine. Magazines which are not of general circulation as a rule limit their exchange list to the magazines and papers treating of the same trade or professional subjects of which they themselves are a medium for information and discussion. Printing trade papers, advertising journals and weeklies for newspapermen are besieged daily with requests to exchange with newspapers and magazines of general circulation. Inasmuch as it is to the publishers of such papers of general circulation that the papers and magazines on the subjects of printing, etc., look for part of their support, it is inconsistent for the editors of such papers to make such requests. Magazines and newspapers sent to papers in the newspaper and publishing interest are considered merely as specimens for review or criticism.

In nearly all the monthlies and weeklies in the printing and newspaper interest are to be seen reiterated statements that they cannot exchange. All these magazines are good value for their subscription price, yet there can be little doubt that if their subscription rate was to be cut down one-half that the requests to exchange would be no less numerous.

OVER-ADEQUATE AND INADEQUATE PURCHASE OF PRINTING MATERIAL.

ONE of the most frequent complaints heard in composing rooms is that the material is too limited or unsuited for the work to be done. There are some workmen who have a genius for obtaining neat and effective results with very limited material, and that speedily. It must be confessed, however, that when the limitation of material extends to a paucity of justifying matter that the desire for economy has overreached itself. Among the large number of specimens of printing submitted to this magazine for review, a large proportion indicate very clearly that their defects are not so much due to lack of material as to lack of judgment, taste or skill. Again, the fact is often forced upon one's attention that printing material, particularly job letter, is very frequently purchased without due consideration or appreciation of the harmony of the various faces, or of their character in respect to permanency as a staple letter. Over-fanciful letters soon pall upon the taste, and their wearing qualities as a rule are poor. Strong effects and neat detail are the requirements in good typography at the present time, and the present style of printing bids fair to remain with us much longer than any that have held place in the past twenty years. An employing printer, in speaking of his trade recently, complained that there is an almost constant inflow of material into his office. As soon

as a job of any size is laid on the foreman's desk, his first move is toward the typefounder's specimen book and the order book. This exaggeration has a grain of truth in it with respect to some offices that have customers who demand that forms be kept standing. In some of our large establishments the practice is followed of keeping the forms of large jobs standing until another lot is required. No charge is made because of this material being kept out of use. The customer is pampered, in short, to keep him from straying away to some other printer. The system is a bad one. It soon extends, and forms are kept standing and fresh material is purchased until the plant is swollen out of all proportion to the business done, and yet there is a continual shortage of material. Such a business policy provides its own criticism — and the sheriff.

Labor is the most expensive thing about a printing office, and the employing printer who understands his business knows that the best is the cheapest. Competent printers cannot be had for small wages, and the supply of material, evidently, should be such that half-a-dollar's worth of labor should not be lost in the quest for twenty-five cents' worth of working material. To keep the mean with material and labor is the foreman's duty, and on him, according to the authority given him, rests the success or nonsuccess of the house he serves with respect to these particulars.

Written for THE INLAND PRINTER.

THE INK AGENT'S STORY.

BY ARTHUR KIRKBRIDE TAYLOR.

"EVER know a man," queried the ink agent, as he settled himself back in the car seat and knocked the ashes off the end of his cigar, "who couldn't tell the truth if he tried; just had to lie all the time?" "Nothing personal, of course," replied his typographical companion, "but I *have* met such men in my time, in our regular line of business, you know."

"Well," resumed the ink agent, "Henry Johnston, over in ———, is just that kind of a man. Started to lie when he first started in business, and had to keep it up to keep matters straight and to be consistent. He had another peculiarity, though, that's more frequently met with — he never paid an ink bill. He always said that they were the last bills a man ever ought to think about. 'Why,' said he, 'you can get all the ink you want on all the time you want, and with as many extensions of time as you want to ask for.' Johnston's been in business for fifteen years, and if you could get together a collection of all his old ink cans you would have a directory of about two-thirds of the inkmakers in this country. I estimate that he will be able to run for five years longer before he will have to import any ink at all. Johnston has one redeeming point, however, he's a good printer. I've seen as good work come out of his office as you see done by some of the shops that get twice the prices he gets. Johnston's habit of not paying his ink bills was the direct cause of my losing a $300 order the other day." And the ink agent relapsed into an expectant silence, while he watched a smoke ring rise in the air from his cigar.

"I can readily understand how a man could lose money by selling to a man who don't pay his bills, but I don't exactly understand how it would be the cause of his losing orders," remarked his companion in order to give the impression that he was really interested.

"It happened this way," continued the vender of inks. "Johnston had a long run on one of his presses for a firm of carriage builders. The cuts were just prime for showing off the color of the ink to advantage, the tops and the bodies of the carriages being almost solid color. The first day that job was on the press Bill Thomas (travels for Smith & Co.) dropped in, stepped up to the press, took a sheet off the board and said: 'See you're using our $1.50 black; great ink, sure. Have any objections to my taking a sheet for a sample?' Johnston gave him a sheet, after telling him that he would need three pounds more for the run. Thomas sent the ink the next day. That afternoon Joe Hooker, with Henry & Co. now, came along just to pass the time of day. He took a look at the job, smiled, and ventured the opinion that that 75-cent black of theirs was hard to beat. Johnston admitted that he never used finer. Hooker craved a sheet for a sample, and Johnston granted the boon and the salesman booked an additional order for ten pounds of ink. Well, to make a long story short, in the ten days that that job was on the press seven different ink men had samples of that job, and every man of them was firm in the belief that he had sold the ink, the figures ranging from 30-cent book ink to $3 cut, and on the strength of the good job Johnston was in 45 pounds of black ink, all of which he never had the remotest idea of ever paying for.

"They were just washing up the press when I called in to see Johnston. I *did* sell the ink, for the pressman was just putting the ink that was left in the fountain into one of our cans when I went into the pressroom. I got a sheet for the especial purpose of showing to a man I had been trying to sell a big order for the past month. He wanted the ink for just such another job, and I didn't lose any time in seeing my man. I walked into his office with a 'See, the conquering hero comes' air. We talked about the weather for a minute or so until I got my sample sheets sorted out, and spread Johnston's sheet on his desk. 'That's the identical ink you want for that order I've been gunning for. That's our "Ace of Spades," 90 cents, net.' The man looked at me with a sad and weary expression, and

quietly remarked, 'You're the seventh man who has showed me a sheet of that job in the last ten days, and every one swore that he sold the ink. A Buffalo house booked the order on Wednesday, for the reason that their man didn't have a sample of this same job. I gave him the order right on the spot, because I was afraid if I delayed the matter he would be around in a few days with a sample of that job.' With that I packed up my samples, and after remarking that I thought we would have some rain soon, I left that man for a more promising field."

"That was rather hard luck," remarked the printer, after which he yawned twice, pulled his hat down over his eyes and relapsed into silence.

Written for THE INLAND PRINTER.

TECHNICALITIES.

BY J. H. SODEN.

A PROPER knowledge of display composition should comprehend a thorough acquaintance with the technical facts relating to the manipulation of types, and the apprentice should be encouraged to seek knowledge rather than to bend all his energies toward the cultivation of the artistic. As all art has its base in technics, the printer with a superficial technical training has nothing upon which to build an art superstructure, and he is lost when the art maggot gets lodgment within his brain. On the other hand, when the technical training has been correct and thorough, the workman passes by easy stages into what some are pleased to call an art atmosphere. Here he is at home, he feels at ease, and his work shows the result of his confidence. His technique is correct and he will produce nothing absolutely bad. He may be charged with lack of originality because he produces no monstrosities, but no fault can be

AT 76TH STREET AND 3D AVENUE.
Overstocked Warerooms
Compel Us to Make a General Reduction in Prices.
Furniture, Carpets, Oilcloths, Bedding, Etc.
EVERYTHING FOR HOUSEKEEPING.
Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators.
LOWEST PRICES. BEST QUALITIES.
LIBERAL CREDIT SYSTEM.
J. BAUMANN & BRO.,
1313-1315 THIRD AVE., BET. 75TH AND 76TH STS.
ELEVATED RAILROAD 76TH ST. STATION. 3D AVE. CABLE CARS.
OPEN SATURDAYS UNTIL 10 P. M.

No. 1.

found with the neatness of his work, or the intelligence with which he grasps the instructions or ideas of a customer.

In order to illustrate the possibilities in the way of technical teaching, we will review in part the article "On the Setting of Ads." which appeared on page 193 of the May number of THE INLAND PRINTER and credited to *Newspaperdom*. The specimen which we mark No. 1 is the original, No. 2 is the reset ad. as it appeared in the May number, and No. 3 is set as we think it should appear.

We assume that the writer of the article is inexperienced, but it is credited to *Newspaperdom* and copied in your valued journal, which gives to the misinformation an authority calculated to work mischief in the instruction of apprentices.

The order of prominence in the display of ordinary business advertisements should be in one of the four following styles :

Style 1.	*Style 2.*	*Style 3.*	*Style 4.*
BUSINESS	TITLE	LOCATION	SPECIAL FEATURE
TITLE	BUSINESS	TITLE	TITLE
Location	*Location*	BUSINESS	BUSINESS
Detail	Detail	Detail	LOCATION
			Detail.

No. 1 appeared in a metropolitan daily, as the number of the street indicates, and it seeks to

At 76th Street and 3d Avenue, overstocked warerooms compel us to make a
General Reduction
in Prices. Furniture, Carpets, Oilcloths, Bedding, etc.—everything for housekeeping. Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators. Lowest prices. Best Qualities.
Liberal Credit
J. BAUMANN & BRO., 1313-1315 3d Ave., Bet. 75th and 76th Sts.
Elevated Railroad, 76th St. Station. 3d Ave. Cable Cars. Open Saturdays until 10 P.M.

No. 2.

attract the attention of those only who contribute to the business of house furnishers in and about Seventy-sixth street.

It is set in the form given in Style 3, and which is probably what the advertiser wanted. Its defects are technical :

It is crowded.

It has too many display lines.

The wide spacing between the words is not in keeping with the crowded condition between the lines.

The letters after figures 76 and 3 should be small caps or lower case.

Unnecessary use of extended and condensed faces.

We will strengthen the advertisement and make it presentable, thus : make the top location stronger; set the detail (which includes everything except the line specifying the business, the title and location lines) in nonpareil roman, varying it with italic or small caps, in order to follow the underscoring which was probably indulged in by the writer of the copy, and also to show how such underscoring may be followed, when imperative, without destroying the effectiveness of the work.

No. 2 is what may be called a "blind ad." It is claimed that it is set according to principles previously laid down, while in fact it conforms to

nothing but the idea of neatness. Neatness is only appreciated by advertisers when it is associated with the proper display of all the essentials. No. 1 will be more beneficial to the advertiser than No. 2, no matter what the environment. The emphasizing of "General reduction and liberal credit" will make no impression upon the reader who makes no conscious effort to observe the advertising column, but

AT 76TH ST. AND 3D AVE.

OVERSTOCKED WAREROOMS compel us to make a General Reduction in Prices.

FURNITURE, CARPETS, OILCLOTHS,

BEDDING, ETC.

Everything for Housekeeping. Curtains, Portiers, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators. LOWEST PRICES; BEST QUALITIES; Liberal Credit System.

J. BAUMANN & BRO.

1313-1315 THIRD AVENUE, BET. 75TH AND 76TH STREETS.

☞ Elevated Railroad, 76th Street Station; 3d Ave. Cable Cars.
Open Saturdays until 10 p. m.

No. 3.

J. Baumann & Bro. want everyone in the neighborhood of Seventy-sixth street to know that they sell house furnishing goods, and if their copy was underscored, as indicated by the style of specimen No. 1, they showed intelligent appreciation of what was necessary. No. 2 would be worthless for the purpose. It would have an inoffensive appearance on a newspaper page, but J. Baumann & Bro. might be unable to find it in its modest obscurity, and refuse to pay their bill until the ad. had been pointed out to them, and in the future would order all ads. set in an aggressive, plug-ugly manner.

The foregoing has been written with a view to illustrating the advantage of detailed specific technical reviews, and is of necessity abbreviated, as the subject matter opens up too wide a field for any part of it to be properly treated in the allotted space.

Written for THE INLAND PRINTER.

ELECTROTYPERS' BATTERY VATS.

BY F. J. HENRY.

THERE is no uniformity in the size of battery vats used by different electrotypers, but the general style of construction is about the same. The material usually employed is pine wood about two inches thick, dovetailed at the corners and nailed, or better, with two or three bolts of half-inch iron through each end. Formerly a coating of asphalt was used to prevent leakage, but although quite low in cost it was necessary to exercise great care in its application, and there was a liability to crack that made it unsatisfactory. The present practice is to line vats with sheet lead of about four pounds to the square foot, using a sheet of sufficient size to avoid any joints, the ends being folded in. The lining should extend over the top and down the outside about three inches. It is advisable to entirely cover the side most exposed to drippings; two-pound lead is sufficient for the purpose. As a protection to the lead there should be an inner lining of wood; any wood may be used the sap of which will not injure the solution. Some electrotypers have had unfavorable experience with a variety of whitewood. Pine is as safe a wood as I know of for the purpose. Make the bottom of ⅞-inch stuff, and a loose fit, as the solution will swell the wood; ½-inch stuff is sufficient for the ends and sides, which should come nearly to the surface of the solution. As the loose bottom would naturally float, it must be held in place. This can be done by making the wood lining at the ends rest on the bottom. It is not necessary that the lining on the sides should extend to the bottom. The lining should be a loose fit; wedges at the corners will hold it in place, and can be readily removed when it may be desired to take out the boards. Some electrotypers prefer long, narrow vats in which the cases hang lengthwise, but the most general practice is to have wide vats, not very long, and suspend the cases and anodes from rods placed crosswise of the vat on each side of which a bar of copper is secured and connected with the dynamo. It is well to locate the dynamo as near to the vat as practicable, saving expense in cost of copper connections and avoiding loss of power incident to carrying the electric current a long distance.

One end of each of the rods is placed in contact with one of the strips of copper and insulated from the other strip by means of a piece of wood placed between the strip and the rod, or a short piece of rubber hose slipped over the end of the rod. The copper anodes are suspended from one-half the rods, which must be connected to the same conductor, and the wax molds are suspended from the other half the rods, these rods being placed alternately with those carrying the anodes. This arrangement is a very good one for ready access to the parts in cleaning, and permits arranging the rods at varying distances from each other as may be desired to hurry the deposit on some molds and to have it go slowly on others; it is sometimes of importance that the deposit should go on at a moderate rate; there is also a very general impression that better copper is made than when the deposit is rapid. The adjustment of the distance apart of the anodes and the molds is useful for prevention of "burning" when there happens to be but a small amount of work in the vat. In hanging molds crosswise it is necessary, of course, that the vat shall be somewhat wider than the longest case used; in some foundries it is necessary to have vats over three feet wide, and, as it requires a man of considerable strength to put large cases into and to remove them from so wide a vat, it should be so located that ready access may be had on both sides so someone can pass around and assist in

lifting the cases. This is not a serious objection to the form of vat, as usually it is only occasionally that very large cases are required. Whichever way cases are hung, during the operation of placing them in and removing them from the vat drippings are sure to fall on the copper connecting strips, causing oxidation and interfering with the action of the battery, therefore it is necessary to have always at hand a piece of cloth and a bit of sandpaper with which to clean the connections every time a mold is put in the vat.

There are several methods for suspending molds while the deposition of copper is going on; in some



WADING.

instances plain hooks made of copper wire are used; with these it is necessary, as previously stated, to paint the backs of the cases with some nonconducting substance, generally old molding wax, to prevent copper being deposited where not required, but in all "up-to-date" foundries some method is employed for making the connection with the face of the mold only. One method is by the use of a plain hook, but the case is insulated by placing a piece of sheet rubber on the rod under the hook. For a connection a strip of thin copper—generally a piece of an old shell—is attached to the face of the mold, by heating the strip and placing it on the mold. A little wax run on with a building iron assists to secure the strip, which is made of sufficient length to be clamped to the rod from which the mold is suspended. This makes a good connection, but is somewhat troublesome owing to a liability of the strip becoming detached from the mold. The more general practice is to have a hanger so made that the hook on which the case is held is insulated from the body of the hanger, the connection being effected through a portion of the hanger coming in contact with small pieces, or a single piece, of thin copper attached to the mold. In the use of hangers of this kind it is necessary to keep the surface of the solution sufficiently low so that it will not come in contact with and cause a deposit of copper on the hangers. A very good way to accomplish this is by having a pipe leading out of the vat, at the proper height, to draw off surplus solution and discharge it into a small tank. By this arrangement the level of the solution cannot be unduly raised as molds are put into the vat. In the morning, or whenever, by removing cases, the solution is below the overflow pipe, the battery man fills in, out of the small tank, sufficient to bring up the level.

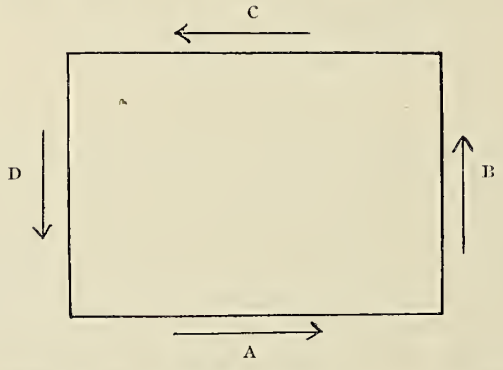
EQUIPMENT FOR PROCESS ENGRAVING.

NO. IX.—BY H. JENKINS.

POWDERING AND ETCHING.

AFTER the plate has been thus painted, it is ready for powdering. Have some dragon's blood in the powder box, and dump it upon the surface of the plate, and then brush off the surplus with a broad soft brush, finishing with a tuft of dry cotton until the metal spaces are clean. The dragon's blood will adhere to the ink. The plate is now held over the gas stove and heated until the powder incorporates with the ink, as shown by its turning a rather glossy black. There are two grades of dragon's blood—one a dark red color, the other lighter in color. The latter will burn in more readily than the other, and form a strong resist. After the plate is thus heated paint the back with asphalt varnish, cool, and, the image being now able to resist the acid, the plate is ready for the first bite.

The acid used for this bite should not be very strong. The proportions are not arbitrary. The beginner, however, may take about two and one-half parts of the commercial nitric acid to thirty-two parts of water, for the first etch. Place this in the etching tub and immerse the plate in it. Then rock the tub, and as the action of the acid proceeds, keep the plate clean by brushing with the bristle brush used for the purpose. This bite need not be deep. Three to five minutes will be sufficient, when the metal will be found so etched away



as to leave a line in slight relief. Then remove the plate from the acid, rinse, dry off the surplus water with a towel or the damp chamois, and warm over the stove. Before continuing the etching the sides of the lines must be protected to prevent the acid attacking them and causing breaks. This is usually done by "powdering four ways," as follows: Take the plate to the powder box, and dump

some of the dragon's blood on it, then beginning at one edge of the plate pass the brush over it from that side to the side opposite, so that the powder will be brushed against the sides of the lines.

For instance, in above diagram, if the brush is started at the side D, brush in direction indicated by the arrow A toward side B. Hold the brush upright, and brush in even sweeps, without lifting, from one extreme edge to the other. When the spaces between the lines are clean, and the lines all "covered," heat the plate again to cause the powder to adhere to the lines, and, when cool, powder in a similar manner in the direction of arrow B, moving the brush from A to C, and heat again. Repeat the powdering in the remaining two directions, heating after each, and if properly done the powder will adhere so as to protect the lines on all sides.

When cool, the plate is ready for the second bite. The etching is proceeded with the same as at first, the time being increased somewhat, and when it has been carried far enough the plate is again rinsed, dried and powdered as before, and placed in the bath to etch again, the strength of bath and time being increased. When the action has again proceeded sufficiently, it is removed from the acid and prepared for the fourth bite. This may be done by simply powdering again as for the other bites, but it is customary with many etchers to roll the plate up again to form a thick coating of ink over the tops of the lines before powdering for the fourth bite, so that the ink will run down the sides of the lines during the heating and form a more impermeable coating. This rolling up is best done with the leather-covered roller. After this rolling up the plate is powdered again and given the fourth bite. The four bites will, as a rule, be all that are necessary for the ordinary work, and the plate can be cleaned, routed and mounted.

A "clean bite" may, however, be given to remove the "shoulder" from the lines. During the operation of powdering and etching, the lines are not always etched straight down, but are formed in steps which, if prominent, will print up and make a broad line in the resulting proof. To remove this "shoulder" to a certain extent the ink and powder are first removed from the plate after heating and flowing with lye or alcohol, using a stiff scrubbing brush. A coating of ink is then rolled over the top of the lines and powdered and heated so that while the top will be protected the sides will remain bare. The plate is then placed in a weak solution of acid and etched for a few moments, the effect being to etch away some of the shoulder and give a sharper line. This must be done with great care. After cleaning, the plate is ready for the finisher.

The strength of acid and time of etching for each bite cannot be stated arbitrarily. They depend largely upon the character of the etching, some lines not being able to stand the action as long as others, and it requires some experience to judge when the biting has proceeded far enough, the object being to allow the acid to act as far as possible without undercutting or breaking the lines. The experienced etcher does not, as a rule, measure his acid, and judges by appearance of the lines when the operation must cease. The beginner, however, may commence by using the following proportions for the solution and times for biting:

First bite—2½ parts acid to 32 parts water. Etch two to three minutes.

Second bite—2½ parts acid to 32 parts water. Etch five to six minutes.

Third bite—3½ parts acid to 32 parts water. Etch eight to ten minutes.

Fourth bite—5 to 8 parts acid to 32 parts water. Etch ten to twelve minutes.

The beginner should start with subjects having strong lines, and should carefully watch the action until he has acquired such experience that he can etch without timing the bites. For regular work four bites is usually sufficient, but some plates may be given five and others will require only three, the latter being the case when the lines are close together. In many establishments the clean bite is omitted, care being taken to powder the plate clean so that no excess of powder will cling to the lines and form a large shoulder. For a clean, deep job the plate may have the spaces routed before the last bite.

In powdering the plate, the brushing need not be confined to only the four directions. Some etchers apply it in various ways until the lines are sufficiently protected. No powder should be allowed to remain on the open spaces, and to prevent excessive shoulder no more than enough to protect the lines should be left adhering to them. However, where an extra strong bite is to be given it is sometimes well to powder twice around the plate. After the second or third bite the small spaces will fill with the powder, but the lines being close together, great depth is not required as in the wider spaces. Should any of the powder adhere to the open spaces, causing roughness, a knife or scraper can be used to clean them. After the finishing etch has been given, the coating should be removed from the plate by scrubbing with lye, and the plate delivered to the router. Alcohol will also remove the coating, but is more expensive than lye.

(To be continued.)

[NOTE.—The illustration in Mr. Jenkins' article, page 291, June issue, showing the etching after routing, presented a broken appearance, due to an injury to the cut. The two circles should have been perfect, the same as they appeared in the cut showing the block ready for etching.—EDITOR.]

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the past month the number of patents granted relating to printing was somewhat above the average and the lines of invention were extremely diversified. The sheet-delivery mechanism shown in Fig. 1 was invented by Henry Hall, of Dongan Hills, New York. It is adapted for use in connection with either ruling or printing machines, and piles up the sheets as received. The sheets are received upon an incline, and slide down the same until they reach a stop. At the same time the edges of the sheet are subjected to a rapid series of blows from corrugated vibrators, marked *N* in the drawing. This brings the sheet into its proper position upon the pile. The vibrators are mounted in pairs upon movable side bars, so that they can be adjusted to the width of the paper.

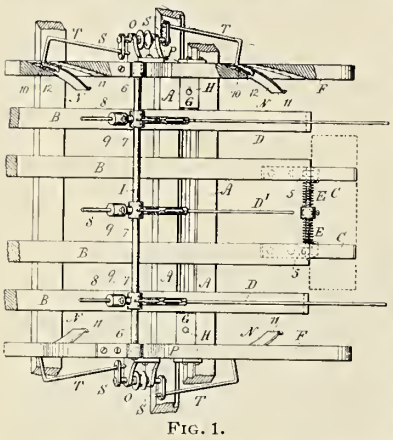


FIG. 1.

Fig. 2 shows a quoin invented by Abraham T. H. Brower, of Chicago, and assigned to the Union Quoin Company, of the same place. It represents an improvement over the quoin patented by Mr. Brower in 1889. At the smaller ends of the wedges are provided ribs which have teeth on their sides. With this arrangement the key will move the wedges from the beginning, and it will not be necessary to use a mallet to start them, in order that the key may be inserted, as is necessary with those quoins in which the teeth near the smaller ends of the wedges are omitted.

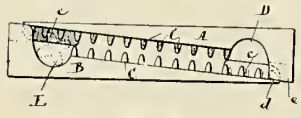


FIG. 2.

During the month three improvements to the linotype machine were patented, and all the patents were assigned to the Mergenthaler Company. The view selected (Fig. 3) shows an invention of Christian A. Albrecht, of New York city. It consists in a novel "font distinguisher," which may be adjusted in such a position as to register with the font notches of whichever style of matrix it may be desirable to select. A locking device holds the same in the required position against the stress of a spring at the opposite end.

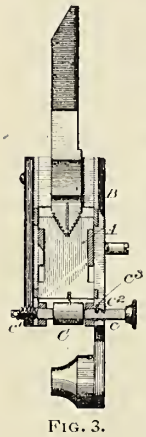


FIG. 3.

A second patent, granted to W. H. Randell, of Brooklyn, New York, covered a removable ejector slide. The remaining patent relating to this industry was one granted to Charles Hollinwell, of Manchester, England, covering a novel knife for trimming linotypes.

The offset mechanism for printing machines shown in Fig. 4 was patented by Charles P. Cottrell, of Stonington, Connecticut. The roll of tympan is carried within the hollow impression cylinder, as is also the roll which takes up the soiled tympan after use. Surrounding the cylinder are the usual bands which clamp the tympan to the cylinder. At one end these bands are attached to the cylinder and at the opposite to an automatic holder which loosens the tension of the bands at the instant that it is desired to shift the tympan so as to bring a clean surface into position.

We have had frequent occasion to refer to patents granted to Louis W. Southgate, of Worcester, Massachusetts. This week another is to be considered. It covers an apparatus for handling offset webs, and is assigned to the Campbell Printing Press and Manufacturing Company, of New York. Fig. 5 shows a diagrammatic view of the invention as applied to two-deck rotary printing press. The offset web, taken from the middle roll, is led between the impression surfaces of the presses in such a way that it is used a number of times at each operation, the two sides of the offset web being utilized alternately.

Henry A. Wise Wood, of New York, was granted three patents, all of which he has assigned to the Campbell Printing Press and Manufacturing Company. Fig. 6 illustrates one of the inventions, a multicolor printing machine. Coacting with the impression cylinder is a transfer cylinder which has a longitudinal as well as a rotary movement. This transfer cylinder receives the sheet from the impression cylinder, moves endwise along its shaft and then transfers it back, with the same side of the sheet outwardly, to receive another impression.

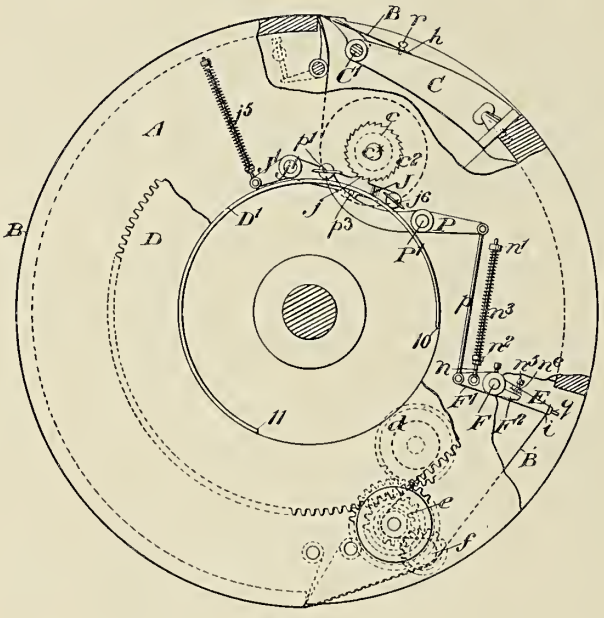


FIG. 4.

A second of the patents covered a method of setting stereotype matrices. Fig. 7 shows clearly how it is worked. After the "flong," or papier-maché, is pressed upon the type, a metallic plate is placed over the same and a strong electric current is passed through it. Generally a suitable absorbing material is placed back of the matrix, but this is not considered necessary. Mixed with the matrix is a compound which will set or harden when an electric current is passed through the same. The remaining patent covered a registering mechanism for use in connection with printing presses.

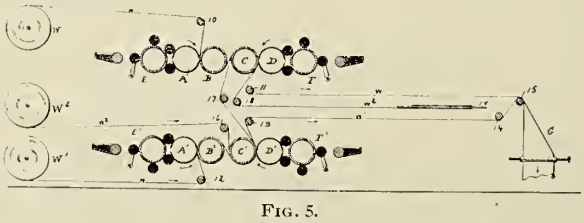


FIG. 5.

Fig. 8 shows a printers' galley invented by Edward L. Holmes, of Minneapolis, Minnesota. One side is fixed and the other moves laterally through the medium of a presser bar which has lateral slots at right angles to its face. On said presser bar is a cam slide which has a longitudinal movement and is provided with inclined cam slots engaging

with cam studs rigidly secured to the galley body and working through the slots in both presser bar and slide.

Julius Weimar, of Offenbach-on-the-Main, Germany, has added an American patent to the long list granted by European countries for his printing press. The invention resides particularly in the novel means employed to operate the movable bed of a printing press so that it will move in

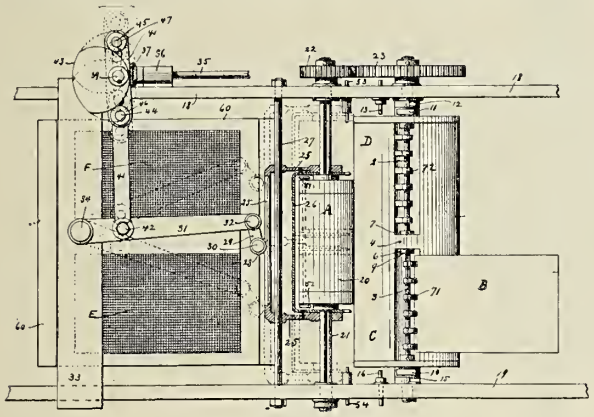


FIG. 6.

unison with the impression cylinder during the middle portion of its travel, and have an easy and rapid reversal without shock. The patent has been assigned to Faber & Schleicher, of Offenbach.

Charles F. Hilder, of London, England, took out a patent on a device for conveniently handling type set up by machinery in lines of indefinite length. The types are cut

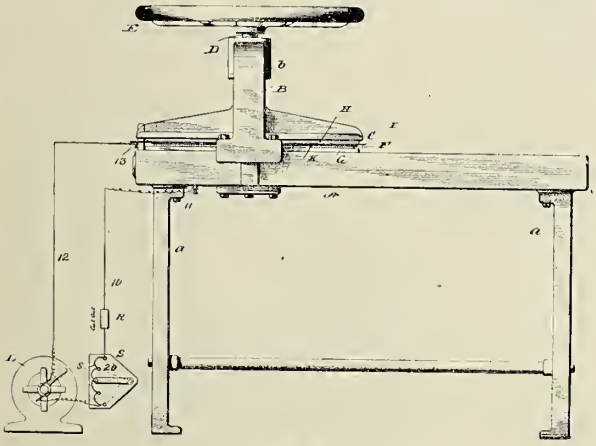


FIG. 7.

off in sections slightly less than required for the column, and brought into such position that they may be conveniently justified by hand.

Charles S. Belknap, of Brooklyn, New York, received a patent for an apparatus for printing addresses on envelopes and wrappers by means of stencil plates.

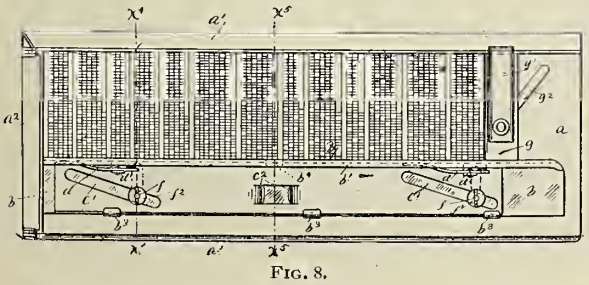


FIG. 8.

Sturges Whitlock, of Shelton, Connecticut, received a patent covering a new bed movement for printing presses, and assigned the same to the Whitlock Machine Company, of Derby, Connecticut. The machine is of the reciprocating bed variety. A differential gearing, consisting of two elliptical cog wheels, gives the proper movement to the bed to produce rapid and accurate work.

A patent was granted the Dummer Paper Feeder Company, of Portland, Maine, as assignee of the inventor, Sidney W. Burgess, of Brookline, Massachusetts, for a machine for feeding and registering sheets of paper. When the sheet is fed nearly to its proper position to be taken by the grippers it is gently urged along to its register by numerous light blows upon its front edge by means of a finger which forces the paper against the moving impression cylinder.

abcdefghijklm
nopqrstuvwxy
z!?;:,'-$12345
6789$ABCDEF
GHIJKLMNOPQ
RSTUVWXYZ&

FIG. 9.

During the month two design patents were granted for fonts of type, both patents being assigned to Barnhart

abcdefghijklmnopqrstuvw
xyzABCDEFGHIJKLMNO
PQRSTUVWXYZ&.,-':;!?
$1234567890

FIG. 10.

Brothers & Spindler, of Chicago, Illinois. The former patent (see Fig. 9) covers the font designed by Berne Nadall, and the latter (see Fig. 10) that by Charles E. Heyer, both of Chicago.

LINES TO A HELL-BOX.

BY A. K. TAYLOR.

Consigned at last to that dread place
From whose dark mouth no character returns,
There to await the fire
That to one molten flood reduces all alike,
Thence to return anew in pristine splendor a burnished type,
When thy round cycle's run.
Until, alas the wear and batter of this world
Reduces thee again to seven cents a pound.

UNITED STATES NOTES IN LARGE FIGURES.

There is only one $10,000 United States note in existence, and that has never been issued, but is kept in the treasury as a specimen. There are three $5,000 greenbacks. Two of them are in the treasury; the third was paid out several years ago, and is probably in the vault of some bank, because it has never been heard from since. One-thousand-dollar notes are numerous. There are 74,146 in circulation, and over 15,000 $500 notes, 237,000 $100 notes, 260,000 $50 notes, 409,245 $20 notes, 834,924 $10 notes and 1,152,786 $5 notes in circulation.— *William E. Curtis, in Chicago Record.*



STATUE OF BENJAMIN FRANKLIN.

Located in Lincoln Park, Chicago. Presented by Hon. Joseph Medill to the printers of Chicago, and dedicated June 6, 1896.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

HOW SHALL SAMPLES BE KEPT?

To the Editor: PHILADELPHIA, Pa., June 9, 1896.

Can any of your subscribers suggest a good plan for keeping loose samples? At present we have about twenty large drawers, five inches deep, some divided off for small work and the others for large work. As far as possible we keep the different kinds of work separate, but they accumulate so rapidly that it is at times difficult to lay your hand on just what you want. Perhaps it would be better to have shallow drawers and more of them. If there is a better plan in successful operation I should be pleased to adopt it.

P. M. L.

AMERICAN MANUFACTURERS OF BRASS RULES.

To the Editor: POTTSTOWN, Pa., June 3, 1896.

I have often wondered why our progressive typefounders have not taken up the brass rule business, as they have it over the water. I have often and long been an admirer of the rulework as exemplified by the Englishman. He has certainly been more happily provided in the rule way than his American brother. Have you any theory for the inability or unwillingness of the American typefounder to give us brass rules and especially the brass rule ending as they have them in England? JOHN G. KUGLER.

[Our correspondent evidently has not had a chance to examine the specimen books of the various typefounders or he would not make the statement that brass rule is not made in this country. There are no handsomer designs in the world than those made by such firms as H. C. Hansen, Boston, F. Wesel Manufacturing Company and Kissinger & Lau, New York, by Julius Heinemann & Co. and J. P. Trenter, Chicago, as well as by all of the regular typefounders.—EDITOR.]

ALLIED PRINTING CRAFTS UNION OF OHIO.

To the Editor: SPRINGFIELD, Ohio, June 6, 1896.

The Allied Printing Crafts Union of Ohio convened in third annual session at Springfield, Ohio, Tuesday, May 19. The sessions were held in Trades and Labor Assembly Hall. President Joseph C. Coleman, of Columbus, wielded the gavel; Vice-President James B. Anderson, of Toledo, and Secretary-Treasurer W. W. Griffey, of Youngstown, were in their respective positions.

Delegates were present from Cincinnati, Toledo, Dayton, Cleveland, Columbus, Zanesville, Youngstown, Hamilton, Akron, Lima and Springfield Typographical Unions, Cleveland German Typographia, Cleveland and Toledo Stereotypers' Unions, and Columbus and Springfield Printing Pressmen's Unions.

The report of the secretary-treasurer showed the work in a very satisfactory condition and that good results had been accomplished. The state was shown to be thoroughly organized, and the work, almost without exception, to be in a flourishing condition. The main object the body will strive for the coming year will be the establishing of a state printing office, and from work that has already been done in that direction the prospects for success are most encouraging. The use of the union label will also be pushed with more vigor than ever.

On Tuesday evening the Springfield Typographical Union, No. 117, and Printing Pressmen's Union, banqueted the delegates and local publishers at the Arcade Hotel. It was served in nine courses and consisted of all the delicacies of the season. The banquet was a success beyond all expectations, and was pronounced by those in a position to judge to be the finest and most completely appointed banquet held in Springfield for many years. E. E. Calhoun, organizer of the Third District, I. T. U., was toastmaster. Toasts were responded to by Hon. P. P. Mast, mayor; J. H. Rabbitts, editor of the *Republic-Times;* Robert Bandlow, of Cleveland; J. S. Crowell, president and general manager of the *Farm and Fireside;* C. M. Nichols, secretary of the Board of Trade; L. Weixelbaum, editor of the *Springfielder Journal;* W. R. Voiles, of Cincinnati; R. S. Thompson, of the *New Era;* D. T. West, editor of the *Sunday News;* W. A. Martin, president of the Board of Education and superintendent of the *Farm and Fireside.* The toasts were a most enjoyable feature. Great credit is due Messrs. Calhoun, Morehouse, Connell and Geiser for their untiring labors in making the affair the success that it was.

On Wednesday the delegates presented Organizer Calhoun with a superb gold-headed cane, appropriately inscribed, as a small token of the esteem in which he is held and for the untiring labor he underwent in providing for their comfort and pleasure.

The officers for the ensuing year are: President, James B. Anderson, of Toledo; first vice-president, Thomas Davidson (pressman), Springfield; second vice-president, Robert Bandlow, Cleveland; third vice-president, L. C. Peacock. W. W. Griffey was reëlected secretary-treasurer in recognition of the services he has rendered in the past. The next meeting will be held in Toledo the third Tuesday in May, 1897.

ED S. RALPH.

THE PRICES FOR JOBWORK.

To the Editor: CHICAGO, May 27, 1896.

Knowing that THE INLAND PRINTER has always been an advocate of fair wages for employes and of remunerative prices for work, I take the liberty of calling your attention to a circular received a few days since from one of Chicago's printers. This circular was printed on the face of a No. 6½ white envelope of good quality, and offered to furnish 5,000 of such envelopes, printed with the corner card, for the sum of $5.60. Now, I am in the business myself, and want to be for some years to come, but it looks as if my attempt in this direction would be speedily defeated when confronted by such competition as this. I asked the head of one of the large paper houses here if this firm that did work at such ruinous prices bought goods of them. He replied that it did, but paid cash for every bill of goods. You cannot expect a paper house to trust such people as this, but how the low-priced printer can get the money to buy stock seems to puzzle me. Let us see how this work figures out:

5,000 6½ envelopes, white, at 90 cents.....	$4.50
Composition and lock-up.....	50
Presswork at 12 cents per M.....	60
	$5.60

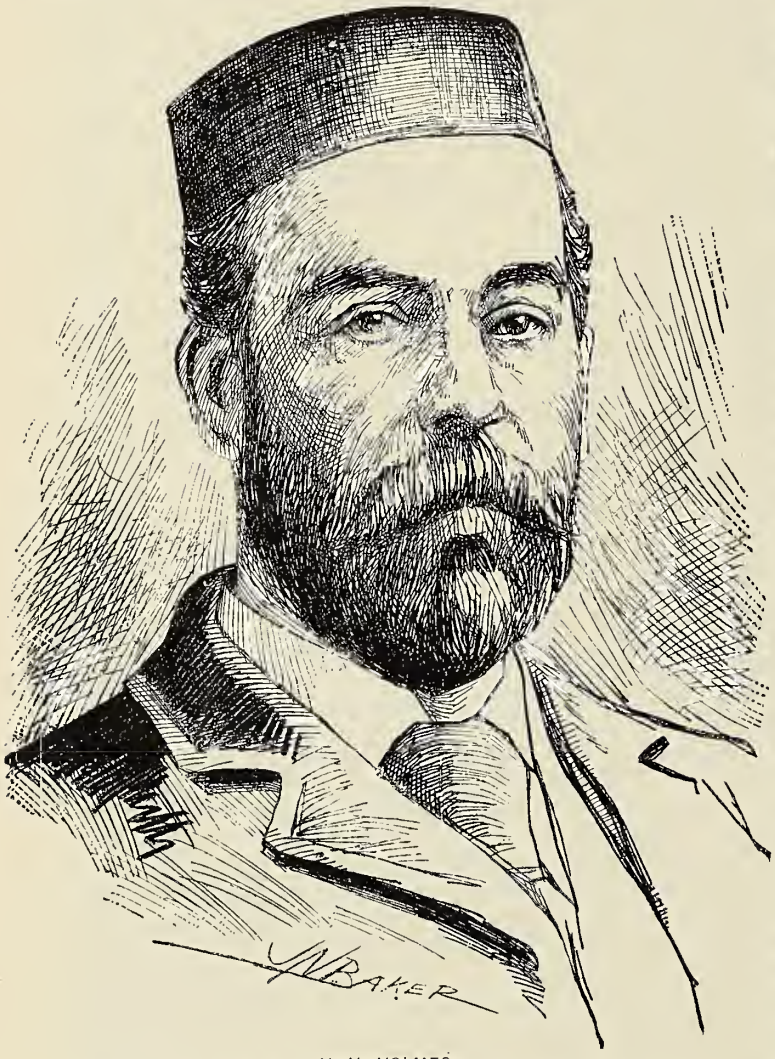
The envelopes in question cannot be bought less than 85 cents net per thousand. I put this in at 90 cents to make 25 cents profit on the stock (which by the way is not enough). All will agree that the charge of 50 cents for composition is not out of the way. This leaves us with 60 cents to cover cost of running 5,000 impressions, of tying up packages, of delivering goods, of wear on machinery and type, of distributing the form, of waiting for your pay, and the many

other expenses necessarily entering into the execution of a job of any character. If any of the readers of THE INLAND PRINTER can tell me how such firms can make a living I would like to have them do so. I suppose no amount of talk will change such people, but I was determined to "have my say" and ask the question whether I got any reply or not. The article on "The Plumber's Bill Versus the Printer's Bill," in the April issue of your magazine, touching on the matter of charges, hit the nail on the head. I wish every printer in the world could read it and take it to heart. It would make better, happier, wealthier printers of them I am sure. FAIR PROFIT.

RAPID CHALK-PLATE ENGRAVING FOR NEWSPAPER WORK.

To the Editor: COLUMBUS, Ohio, June 10, 1896.

Among the artists whose work has been shown in THE INLAND PRINTER I have seen little if any mention of those



H. H. HOLMES.

Chalk Plate, made in forty minutes, by J. Newton Baker, Newspaper Artist, *Evening Press*, Columbus, Ohio.

who give special attention to chalk-plate engraving. My attention has been attracted to the work of Mr. J. Newton Baker, newspaper artist, now connected with the *Evening Press*, of this city, in that medium. In an interview with that gentleman he expressed the opinion that for quick illustrating the chalk plate was the most satisfactory, the Crown being his preference. The accompanying sketch of H. H. Holmes is a sample of Mr. Baker's chalk-plate work produced for the *Evening Press* in forty minutes. According to Mr. Baker, with this system only a mere outline is given, but a good likeness is invariably the result. Some artists make the mistake of making too many lines. This should be avoided wherever possible, as too many lines give a dark gray effect that is inartistic. Portraits that have sharp features are best made if only the strong shadows are produced, and one side of the clothes shaded. The stiff hard style should be avoided and a free, easy style cultivated. A. J. P.

"THE CRITIC" REPLIES TO MR. WILSON.

To the Editor: CHICAGO, Ill., June 10, 1896.

In your current number I notice a letter from Mr. Wilson in reply to my communication of April. In the first place, he has wandered far away from the original subject, which was for an outfit at *list* prices to cost about $750, instead of cash prices and secondhand articles; it was not at all a question of how much material could be purchased, but for "an up-to-date office to cost about $750, *list prices*."

He now says his "*revised* [mark the word] list is for a person with an established trade, good credit and $750 cash to invest in printing material only." How many printers have an established trade when they commence business on their own account? If Brother Wilson will invest $750 cash, will use secondhand material, he can come to Chicago, purchase an outfit, as far as *quantity* of material — leaving *quality* out of the question — is concerned, until his *revised* list would hardly be worthy of recognition.

I have no fault to find with the material, as far as quality goes, contained in his selection; but I hold that my outfit is more up-to-date, much more in keeping with the original question and can be used to better advantage on account of its many labor-saving qualities. Employers will save both time and money with it in the matter of composition alone. Listen to what is said of standard line type: In conversation with a gentleman in the employ of the "trust," he said, "There is no use denying that it is the material for the printer to buy." Also hear the words of one connected with an "anti-trust" house: "It is a good thing, but they lack variety." The latter part of his remark is a matter of opinion. Now, if its superiority is acknowledged by experts, is it not worthy of more consideration by the craft at large? Mr. Wilson is mistaken if he is of the opinion that the type he has picked out for his revised list will line accurately without other justification than regular leads, as a test would show, should he desire one. Just take a few words and set in the different faces of, say, 12-point Elzevir, Heyer, Inclined Lining Gothic, Canton and Elzevir Title; then take any you like out of my outfit and see which is the most labor-saving, or even take one letter of each of the different series mentioned by Mr. Wilson on 12-point body, and place alongside of each other, and see the nice (?) lining system he has. As Mr. Wilson says, "In these times of keen competition and scarcity of money, it behooves the purchaser of printing material to get all he can for his money"— don't blame you a bit, but would you not rather get the best even at a little higher figure at your first outlay than be paying out wages to justify lines in the future? Every minute counts, so grasp it when you can. If Mr. Wilson will take the trouble to check my outfit with his numerous specimen books, he will see I have an ink-and-roller cabinet in the base of my press. There will be no need of having anything lying around in disorder, if Mr. Wilson will only use a little of the forethought and exercise some of the ingenuity we are all more or less (some much less than others) blessed with. You will not learn from typefoundry specimen books how to lock up book and railroad folder

forms. Experience is the best teacher for that, so take a trip away from the banks of the Cuyahoga and see how others do it. It is said "a rolling stone gathers no moss," but "my friend, look at the polish." So with printers, they may not gather in much of the all-needful—they get experience.

I do not claim perfection for my outfit by any means, and were it not that I feel I have already trespassed on the editor's kindness, would give a still better office for $750, list prices. I would like to see a few expressions of opinion from other printers on this subject.

A few more words, Brother Wilson. Give your glasses another shine, and *read*, not glance, over your insurance policy, and I think you will find you are allowed five gallons each of benzine and kerosene on your premises.

To use up my 14-point spaces and quads: I overlooked fonts each Lining Gothic, Condensed Gothic, Woodward and Cosmopolitan, all on 14-point.

The difference between cut and strip leads is now less than 2 cents per pound, not 9 cents, Mr. Wilson.

And finally I hold my estimate is more up-to-date and in keeping with the original question than any you have yet attempted, notwithstanding anything to the contrary.

THE CRITIC.



RING-AROUND-A-ROSY.

LIMITED MATERIAL—POOR ECONOMY.

To the Editor: SPRINGFIELD, Illinois, June 2, 1896.

It is an extraordinary criticism upon the business sense of employing printers how few proprietors properly judge the capacity of their office. How many are trying to do a $4,000 per month business with an office capable of turning out only $1,000.

It is the universal cry now by the proprietors that "work must be hustled out," "turn it over quick or there is no money in it," and still at the same time they do not seem to realize that it takes more material to keep two men employed than it does one. They equip their office, and imagine all they have to do when they want to increase the capacity is to "put on" more men. Especially is this true of the composing room.

When a man goes to a case and fails to find enough type there to set a line, he either distributes the line to try another or hunts around among some standing jobs for the required letters. He loses just that much time and money for the office, and while he cannot help it he gets the blame.

In an office working ten compositors, if each man loses an hour a day hunting sorts, the office will have thrown away in one year $780, and we feel safe in saying that each compositor in four-fifths of the composing rooms of this country loses more than an hour each day in this manner. Just think how much type this amount will buy.

This thing, "if you can't get a cap line, set it in lower case," "don't go" in this age. When a printer undertakes to set a job he has an idea how that job will look when printed, and what lines he is going to bring out and what type he is going to use to bring them out. If he does not he is not much of a printer and had better get out of the business.

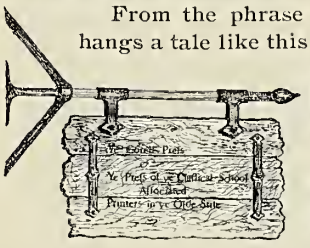
We hear men saying that the composing room is the money-losing department, and we contend that *it is not*, if properly managed—plenty of well-selected type and material.

V. G. HINMAN.

SOME OF NEW YORK'S RISING PRINTERS.

To the Editor: NEW YORK, N. Y., June 11, 1896.

Just off from what remains of the residence district that clustered about lower Fifth avenue, in "Old New York," and in one of the old palatial residences itself, is conducted the enterprising business of one of the "newest" print shops in this city. Indeed, there is a singular appropriateness in the location of this printery, for from a crane at the corner of the building swings a weather-beaten sign on which is branded this legend: "Ye Corell Press & Ye Press of ye Classical School Associated. Printers in ye Olde Stile."



From the phrase "Printers in Ye Olde Stile" hangs a tale like this: Ten years ago two boys were sitting together daily on the forms in "old Grove Street school." These boys were John J. Corell and Robert T. Sloss, and each owned a little amateur press. Corell was a native New Yorker, while Sloss was born in Indianapolis, but reared in New York city. Having "finished school," they were separated and lost track of each other. Mr. Corell afterward attended The College of the City of New York, while Mr. Sloss went to Princeton, and, after graduating, assumed the principalship of a school in lower Delaware. Meanwhile, Corell entered commercial life as an office boy with the New York Biscuit Company, and in the short period of five years became its confidential clerk. In the course of time he and M. R. Morse, cashier of the Biscuit Company, organized The Corell Press, "with the purpose of introducing to business men a style of typography akin to art."

During the interim, Mr. Sloss had become interested in the study of historical typography, and had provided himself with a small Colt's Armory press and a well-chosen



JOHN J. CORELL.

stock of historic type faces, such as Caxton Black, Caslon Old Style, Cadmus, Cursive Script, etc. Picking up the practical end of the craft from MacKellar's "American Printer," Kelly's "Presswork," THE INLAND PRINTER, and from personal experiment, he began to turn out a class of work in accordance with his theory: that "typography has a history, and it remains for educated men to more closely ally printing with literature, in conformity with that history."

Mr. Sloss sent some of his specimens to THE INLAND PRINTER (for he is a disciple of its teachings), in which they were reviewed and one of them reproduced. This



ROBERT T. SLOSS.

notice fell under the sharp eye of Mr. Corell, who was also a reader of this journal, and he at once wrote to his old schoolmate. A correspondence ensued which resulted in the union of the two concerns in New York. Their business has been prosperous from the first, and alterations have just been made in the building which makes it possible to handle the fast increasing volume of their patronage.

The Corell Press turns out the better class of commercial printing and advertising work; while Mr. Sloss conducts a department indicated by the accompanying image and superscription, the lettering of which is modeled on an ancient MS. of Virgil. The plant for carrying out their special ideas is a good one, and it is under the efficient supervision of Mr. G. W. Taft, a splendid printer and manager.



There is an air of geniality about the neat little office which favorably impresses all who enter it. Whether this is due to the Rigoletto countenance of Mr. Corell (who is a worthy Mason) or to the benignant smile of Mr. Sloss, I will not say; but I can say that correspondence or calls from fellow-craftsmen are always welcomed with cordiality. There is no spirit of petty trade jealousy about these men; and they are always willing to exchange specimens and ideas with other printers. This characteristic has, no doubt, been one of the leading steps to their present popularity; and I am personally gratified to add that they consider themselves my proteges. They do not claim to "know it all," but content themselves as "students in typography," endeavoring to utilize the best in ancient and modern printing, to produce work worthy of the spirit of the Fathers of the Craft. There certainly is room for the conduct of a print shop "on scholarly principles." W. J. K.

THE INDISPENSABLE EMPLOYE.*

BY S. N. CURTIS.

IT may be well to state at the outset that the word "indispensable," as used in this paper, is not to be taken in its broadest sense, but in the limited sense in which it is most commonly used.

Let us inquire, then, "What does an employer expect from an employe?" Does he expect that a person hired to fill a certain position *will always occupy that same position?* Will the simple rendering of an equivalent in labor for the salary paid be *all* that the employer can reasonably expect? These questions and others of a kindred nature will at once occur to the mind when this subject is considered from the standpoint of the employer.

It is not my purpose in this paper to enter into a discussion of the various classes of employers. That some are overreaching and exacting, others ignorant and tyrannical, and still others appreciative and generous cannot be gainsaid. But I take it that the majority—a large percentage of them, at least—are those who appreciate faithful services and are glad to reward them to the fullest extent consistent with good business principles and with the keen competition of this active age.

Taking then the average employer, a man at the head of a large manufacturing or mercantile establishment, what does he, what can he of right, expect from an employe?

First, Undivided interest and attention to business.

Second, Willingness to learn and a desire to do so.

Third, Prompt and faithful carrying out of instructions.

Fourth, Honesty and trustworthiness.

Other points might be added to these, and a different arrangement as to relative importance might be given, but certainly all will admit *that these are all necessary.*

Now, from the standpoint of the employe, is it reasonable that such qualifications should be considered necessary?

But before going into this part of the question, I would say that, to my mind, a young person starting out in business should, if possible, engage in that kind of work which is most to his liking, that which most of all enlists his interest. For, as Mr. Edward Bok truly says: "If a man shows that he has his work at heart, his success can be relied upon." Personal interest in any work will bring other things, but all the other essentials combined cannot create personal interest.

Such a business having been chosen, then, can a young man take hold heartily to meet the expectations of his employer?

Is it unreasonable, let us ask, that one's undivided attention and interest shall be given to the work of his choice? What though, at the start, wages are small, the work at times disagreeable, and the progress apparently slow? Rome was not built in a day, neither does the beautiful superstructure appear until hard and faithful work has been done on the foundation.

Here in learning the rudiments of his business, the young man is laying the foundation for his future success or failure. Can he afford, then, to neglect one detail, however unimportant it may seem, or fail to improve every opportu-

* A paper read before the Printers' Technical Club, No. 2, of Oakland, California, April 13, 1896.

nity to learn? Can he be content to give but listless and half-hearted attention to his lifework even in its beginnings?

The person who fails to improve his every opportunity at this period, is laying the foundation for future failure. He will never become indispensable to any business.

The apprentice, roustabout or errand boy of today is looked upon as the possible foreman or proprietor of tomorrow. If his interest is not in his work, this is soon manifest. He drags his feet around as though life were a burden. He is too indifferent to take careful note of instructions given him, and as a result makes mistakes when intrusted with important work. If sent on an errand, he stops to look in at the shop windows, tarries to talk with other boys, and idles away double the time necessary to execute the commission given him. He may think that his employer does not notice, or even know of these things. But such is not the case, for the employer's opportunities for knowing these details are manifold and he is cognizant and takes note of them all.

This same young man will soon be tardy at his work, at first only occasionally, but later, *as a rule*, he will be sure to have his coat and hat on ready to go as soon as the clock points to the hour of quitting; he will slip out before, if he can do so unobserved; he will complain of hard work, low wages, a lack of appreciation of his services, and will eventually lose his position. Then he is sure to be hard and bitter toward his former employer, and to say that the blame rests wholly with him.

Take another illustration. A young man enters a printing office as an apprentice. When he sweeps the floor, he does it well; he picks up and takes care of the type and leads, and prides himself in doing this work to the best of his ability. If he is sent out with proof, he listens carefully to the instructions of his foreman, makes his trip quickly, and reports back any criticism or suggestion from the customer.

In his leisure moments he picks up all the points he can in regard to any branch of the business, does not complain if called upon to do any kind of work, reads the trade papers if he has opportunity, notes how work is being done in his and other departments, and is constantly on the alert to get hold of anything which will help him in his business. He is on hand in the morning before the bell rings, and is often at his work when the foreman and others leave at night.

Is this a fanciful sketch? Is it too much to expect? Would not such help be indispensable to any employer?

As to other qualifications, it is not enough to say that a young man *should* be honest, faithful and truthful. He *must* be all of these, if he would succeed. All true successes are built on such foundations.

Too many persons are satisfied to be faithful simply in the position they are occupying. To be faithful in one's work is a necessity, of course, but this does not prevent one from magnifying his position, keeping his eyes open to learn everything possible in regard to the work in general, and all of the time studying to better understand the position next above his own. A young man may make of his position just what he chooses. "The possibilities lie in every position; seeing and embracing them rest with the occupant. One position should be the chrysalis for the development of new strength to master another just above it."

The whole secret of making oneself indispensable to any business lies in *what is given to an employer* in return for the wages received, and what is made of the position and its opportunities. "Never be afraid," says one writer, "to give too much for the money you receive," and to those who are complaining that their services are not appreciated, and that their position should command higher wages, this thought is commended for their candid consideration.

"'No man can serve two masters' is eminently true in a business sense. Success calls for concentration, and no man can at the same time serve more than one business interest. The human mind is only capable of a certain amount of clear thought, and in these days all of this thought is required for one branch of business."

The successful, the indispensable young man of today must also be self-reliant and energetic. There are two classes which amount to nothing in the world. One is the Micawber class, which is always "waiting for something to turn up," and the other is the class which is ever planning some brilliant scheme with "millions in it"—some short cut to success. Both of these are doomed to failure.

"The world's men of genius have usually been those who longed for a thing so strongly that for the sake of its attainment they conquered obstacles, lived down opposition, ignored discouragement, and through years of trial and obscurity moved steadily and energetically on toward the fulfillment of their hope."

The young man who perseveres in his chosen work in such a manner as this cannot fail to be appreciated, to become indispensable to the business with which he is connected.

The Bible says, "Seest thou a man diligent in his business, he shall stand before kings." The diligent, self-reliant, honest, trustworthy young man is indispensable to the business man of today. *He is to be the business man of tomorrow.*

And when the rush and bustle of this earthly life is over, when shop and office business are left behind, such a man, having recognized his duties to God and to his fellow-man, will be prepared to stand before the "King of Kings."

Written for THE INLAND PRINTER.

THE DISCOURAGEMENT OF LIMITED MATERIAL.

BY B. H. I.

A PRINTING business can be starved to death by injudicious economy in a very short time in these days of generally well-developed taste in printing. Good workmen have a natural pride in their craft, and will not stay in an office where they are expected, metaphorically, to "make bricks without straw." I wonder how many printers, who have a high ambition to keep abreast of the times and to turn out artistic printing, feel as I do in this matter? How often do you pick up a piece of up-to-date printing, which shows that the printer who executed it had unlimited material with which to work, and wish you had a chance to try your hand at a job under the same happy auspices?

How it does discourage a man to try and do a creditable job, and after spending almost double the time that is really necessary to make it effective and attractive, finally have to go back in the same old ruts—long and short lines, pieced leads (or worse, quads) for spacing, and old (ofttimes *very* old) type, and when he finally proves it, is almost ashamed to look at it.

But who is to blame? Surely not the printer. But in nine cases out of ten *he* is the one who *is* blamed. I once had the pleasure (?) of working in a "limited" office. *Everything* was limited. Type, leads, rule, *cash*, and even the help (limited to a certain time to do a piece of work). Of course it was a country office, and mostly plain work was turned out. But who wants to do plain work *all* the time?

I remember one incident that quite clearly illustrates the fact that all *customers* did not either. A cheap show came to town on short notice, and the manager rushed into the office at about ten o'clock and wanted us to get out one thousand flyers for him to distribute at noon, as the show was that night and it was not generally known that they were going to play there. That was just about a respectable time in which to do the job, but the proprietor of the establishment said *no*, that I should finish a job I was then working on

first, which took me till just eleven o'clock. Then there was some tearing around, I can tell you.

This was about the programme (the proprietor doing the bossing): "John, take and cut up a thousand sixteenths out of that 30-pound paper. Now," he said, addressing me, "we will have that on the press in ten minutes, by working together." I knew then what was coming. I was told to set this line and he would set that line. We emptied each line at a time. Type in the cases was rather low, and anything we could get hold of "had to go." Well, we got the job on the press in fifteen minutes and then came the proof. I wish I could reproduce that job here! Everything was out of proportion, not the least attempt at proper justification between the lines, poor display, catch lines as large as some displayed lines, and worse than all, in a number of instances lines of the same length appeared together. Understand me, I was disgusted with the job at the outset, and let my employer do the engineering without suggestion from me. He worked all hands into the job, and got 500 of the sheets done at twelve o'clock. The theater manager came in to get them, and the editor offered his apology for not having them all done, but he would keep right on and have them all finished in half an hour, but not one apology did he make for the benefit of the job. I shall always remember the look that came over that man's countenance when he gazed at that flyer.

I imagined at the time that I could see a sort of twinkle of satisfaction in his eye when he said, "I will send some boys up in a few minutes to get them and distribute them for me." He went out and we all went to dinner except "John," who was instructed to run off the rest before he went to dinner, and by that time someone else would be back. Well, I did not get back to the office till one o'clock, and what was my surprise to see the whole of the flyers lying there on the table just as they were printed. Two, three o'clock came, but still no one came for the bills. The editor began to get uneasy. "Cheap show," he said; "probably they have skipped out and don't intend to give any show at all, or else they are all drunk. All that labor and paper gone to the d——." I had occasion to go out on the street a little later, and what did I see? A flyer for that same show, got out in fine style, bearing the imprint of our across-the-way competitor. I was pleased. I could plainly see why he did not come after *our* flyers.

When I worked in this establishment I noticed looks of dissatisfaction on the faces of more than one customer. And what was the result? All the better class of printing went to our contemporary, while we had to be satisfied with the cheaper grade of work. On one or two occasions I had the courage to approach the proprietor on the subject and told him my opinion of the state of affairs, but my efforts were futile. He said that his business did not warrant the outlay of putting in more material; that we had little if any work of the nature to require it, and that it would not pay. He would not look on the other side, and see that up-to-date material would *command* trade. He could see only one side of the matter.

How many printers are "in the same boat"?

Do you ever give one prolonged sigh when you look at the pages of THE INLAND PRINTER and then think of your own humble circumstances?

I will warrant that there are many country printers working in the kind of an office I speak of above today, who are now considered "botch" printers, could, if they had the same advantages, get out some printing which would put many of their city brothers in the shade. But they are handicapped in almost everything they undertake to do, lose all ambition, and the result is quite apparent.

I will not take any more valuable space in discussing this question, but I hope to see something more on the subject in these columns from some brother printer who is "limited."

Written for THE INLAND PRINTER.

A FEW HINTS.

BY ENO.

THE compositor who can properly display a job and bring a rosy smile of satisfaction to the face of the customer with the first proof, ought to be looked after and not allowed to roam the streets unemployed. But there are others. The employer's first question is "How long?" and the printer who is more desired than fine raiment or rare jewels is the one who can not only properly display a job, but do it quickly.

There is a right way to do everything, and it is often the case that a job can be as well done quickly as otherwise. Let us suppose, for instance, that we have a blank book heading to be composed. The first requisite in such a case is a sheet of the ruled stock on which the job is to be printed. Now, instead of guessing at the spacing that is required to make the words strike properly in the box heading and the subsequent repeated measuring, much time can be saved by cutting a strip off the bottom of the ruled sheet and placing it in the stick. This will enable the compositor to properly space the heading as he proceeds, with no waste of time.

A feature of blank book work where much time is sometimes unnecessarily consumed, is in the improper composing of down lines or side items. In a book or blank like the following, where a row of figures is to appear down the page, if the largest figure is not to exceed 1 em, to set the width of the row 4, 3 or even 2 ems is time lost and requires useless justification:

DATE.	NAME.	AMOUNT.	DR.	CR.
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

Set the stick the *length* of the row of figures and put the proper spacing between the numbers as you go, the same as setting a heading for the top of the page instead of the side, the only difference being that the figures will be put in sidewise instead of "nicks front" as is usual. The same method can be employed with profit if the largest figure occupies even 2 ems in width.

A source of trouble which often presents itself in offices where blank forms are printed, is the lack of short lengths of rule and material for justifying where a blank like this is called for:

SHIPPING TICKET.

MATERIAL.	1	2	3	4	5	6	7	8

If, at the same time, you have another similar one and both jobs must be out before the due-y dawn of another day, and it is high noon before you get either, you begin to wonder will there be any printing offices in heaven, and the

way you talk to yourself demonstrates that the possibility is a vague one since there can be no printers there.

QUARTERLY RECEIPTS.

NO.	JULY.	AUG.	SEPT.	AMT.

"THE LAST STRAW."

But there is a solution for every mystery, and Sons and Fathers sometimes turn out to be ordinary twins. If there is a press large enough to admit of printing four of the above forms at once, here is an economical and quick way out of the difficulty, no sorts being required and no time spent in justifying small boxes. The sheet is worked and turned on one side.

QUARTERLY RECEIPTS.

NO.	JULY.	AUG.	SEPT.	AMT.

SHIPPING TICKET.

MATERIAL. 1 2 3 4 5 6 7 8

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

THE Inland Foundry send me a sheet or two of specimens. The Woodward series has been supplemented by an open or outline face to work in register with six of the eleven sizes of the original letter. A condensed Woodward maintains the character of the original face, which, I need hardly say, may be classed with the "De Vinne" group.

Ornamental initials are now shown for all three of the rival faces — St. John, Abbey Text and Bradley. The first I have already noted. The Abbey Text initials, black on a floral ground, are good, but I think would have been better for a rimmed outline cutting them off from the background. The Bradley initials, however, white on black ground relieved by fine scroll ornament, I prefer to either of the others. A new series is promised, for which I am looking with interest.

The Pacific States Foundry — another new house, I presume, for the name is new to me — show a good old style face for circulars, under the name of Aldus Italic. It is in five sizes, 8-point to 24-point, and should be a success. Their silhouette Laurel border, 12-point or 18-point, according to the way it is composed, and their scrolls, are both useful novelties. They have added two series to the comic vignettes popular in the States — "Pacific Cubs," a dozen bears in various positions and costumes, and "Pacific Bikes," bicyclists, male and female, in characteristic positions.

The MacKellar Company have brought out their Columbus on an unusual body, 15-point. Mr. MacKellar adduces good reasons for the adoption of this new size; which will not, however, be welcome to those printers who have already 14-point fonts and justifiers in use. The most careful boy will get the spaces mixed sometimes.

Messrs. Barnhart Bros. & Spindler will, I think, make a hit with their new Condensed Tudor Text. At first sight it looks strikingly like the St. John or Bradley, and the idea is confirmed on examination; for, although the caps are Tudor, the lower-case letters are borrowed from Bradley, and the condensed form of the letter completes the resemblance. It is in seven sizes, 8-point to 48-point. I note that they have added a 6-point to their Mazarin. I was lately accused (in a private note) of putting "too much sugar" into my notices. I have no "sugar" for the "Nadall," a letter curiously like some engraved lines in a Binner advertisement, which perhaps suggested the face. The fine lines are absurdly thin, almost invisible, and unless of exceptionally tough metal will wholly disappear in use. Excepting the characters containing curved lines, the face is almost illegible. In proof of which I read the name "Nadait," and would have so written it had I not seen it printed in legible characters on another page.

Coming events cast their shadows before, and one such foreshadowing has reached me across the far Pacific. One of your leading houses has a new series in active preparation, which should have a run not far short of that of the De Vinne or the Jenson. The work is in good hands, and if it is carried out as I anticipate it will be, no printer who sees the type will be happy till he gets it.

MORE THAN AN "ELDER BROTHER."

I have had THE INLAND PRINTER for four years and have not once been sorry I had it. One year ago tomorrow (May 20) I started for myself, and in that year just closing I have found that THE INLAND PRINTER has been even more than an "elder brother" to me. I can see no excuse why any proprietor of a printing office should be without it.—*H. D. Suderley, Middletown, New York.*



THE BUTTERNUTS. Photo by Charles H. Morse.



WINTER IN PROSPECT PARK. Photo by Mrs. C. H. Burdett.



UNDER LEAFLESS BRANCHES. Photo by W. J. Bryant.



WHERE THE BROOK AND RIVER MEET. Photo by J. W. Kent.

WORK OF THE PHOTOGRAPHIC DEPARTMENT OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

THE PHOTOGRAPHIC DEPARTMENT OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

WE show on this and the two adjoining pages reproductions of a number of photographs selected from the work of the members of this society, whose sixth annual exhibition was recently held in Brooklyn, New York. While the work is, strictly speaking, that of amateurs, it possesses so many points of excellence that it is with difficulty distinguished from that of professional devotees of the art. The department of photography is one of twenty-seven departments, ranging alphabetically from anthropology to zoology, which comprise the Brooklyn Institute of Arts and Sciences. Five hundred lectures, arranged in sixty courses, are given each season, all of which are open to the members. The initiation fee is $5, and the annual dues $5, these sums being the entire expense of a membership. Each member may ally himself with as many departments as suits his pleasure without additional cost. The department of photography of the Institute is one of the newer photographic societies of the East, but it is steadily growing in membership and influence, and already ranks as one of the foremost of the United States.



"BIRDS OF A FEATHER." Photo by F. A. Butler.

NEWSPAPER PUBLISHING IN CHINA.

A NEWSPAPER has at last been established at Pekin by Chinamen and printed in the Chinese language, under the patronage of some of the most powerful princes of the court, so William E. Curtis writes to the Chicago *Record*. This is the most favorable sign of progress that has yet appeared, and it would seem as if a little light was finally breaking in upon the most antiquated and obtuse despotism in the world. It is called the *Wan-Kuo-Kung-Pao*, or "Universal Intelligencer," and was suggested and will be edited by a young graduate of the Hanlin College, of which Doctor[Martin, an American missionary, has for years been president. The name of this audacious and progressive person is Kang Chang Su, a native of Canton, who, only a few years ago, was in deep disfavor because of some rather heretical commentaries that he published upon the classics of Confucius. But although he was under the official ban for questioning the wisdom of the great sage, he now appears to have recovered confidence, for associated with him in the enterprise are many men of note—Yuan Shihkai, ex-minister to Korea; a secretary of the grand council, a grandnephew of the imperial tutor Weng, son of the late Marquis Tseng and nephew of Prince Li, the eldest son of the viceroy of Nanking, and some fifteen others of high literary rank, or belonging to great official families. These gentlemen have formed a club known as "The Universal Intelligence Association," which assumes the expense of publication and will contribute to the periodical, which will be issued twice a month. Chang Chih-Tung, the viceroy of Nanking, has subscribed $5,000 toward the capital, an uncle of the emperor has given a building rent free, and the president of the board of revenue has pledged a subsidy from the government. A modern printing establishment has been ordered, and in addition to the periodical it is intended to publish a series of books for the purpose of diffusing knowledge of western civilization and inventions among the Chinese. There are now only six papers printed in the Chinese language, two at Canton, one at Shanghai, one at Hankow, one at Tien-Tsin—all owned and published by foreigners—and the venerable Pekin *Gazette*, which is the oldest journal in the world, and for 800 years has been issued regularly at the capital to make known the imperial edicts and other official information. It is still printed from engraved blocks of wood, just as it has always been, and is a little pamphlet only about three inches wide and eight inches long. It is one of the quaintest and most curious examples of the typographical art in existence. The proposed newspaper, which is evidently issued with the consent of the government, is the most radical innovation that has been made in China for many years.



AT THE GATE. Photo by Dr. B. T. Read.

THERE are 80,000 characters in the Japanese language.



FIVE O'CLOCK TEA. Photo by F. A. Perret.



THE WHISTLER. Photo by H. L. Underhill.



A MOUNTAIN ROAD. Photo by C. C. Benedict.



CACTUS. Photo by L. V. Hallock.

WORK OF THE PHOTOGRAPHIC DEPARTMENT OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES.

Written for THE INLAND PRINTER.

ARTISTIC EVERYDAY JOBBING.

NO. I.—BY HENRY T. BOSSERT.

COMMON everyday jobbing artistically set is what each and every printer should aim to produce. By everyday jobbing we mean the regular business of every printing office, large or small, i. e., cards, circulars, bills, etc., with perhaps now and then a title or cover.

ESTABLISHED 1860

JOHN SIMMONS & SON

WHOLESALE AND RETAIL DEALERS IN

Paper and Rags

Nos. 28 and 30 Decatur Street

CORNER JAYNE

.. PHILADELPHIA ..

JOHN SIMMONS WM L. SIMMONS

SAMPLE I.—ADVERTISEMENT.

While this class of work should be set neatly and quickly, it can and should be done in an artistic manner, and every compositor who has his employer's interest at heart and who also has a pride in his own handiwork should strive to maintain an artistic standard throughout his work, and seek the best results from the materials at hand. Complicated rulework, intricate curvatures, or jobs in which borders, etc., are prominently displayed, are not included in this list.

But what do we mean by the artistic finish to be given work of this character? Just this: the proper placing of

EUGENE UFFORD

MAKER OF THE

UFFORD SHOE

No. 620 Market Street

FOR MEN ONLY PHILADELPHIA, PA.

SAMPLE II.—CARD.

the different type faces so as to make a harmonious effect; the working in of just enough border, flourishes, etc., to give a neat, attractive appearance, and to keep away from giving to the job that too-crowded, stiff-looking appearance so common nowadays in the work of the average jobber. Do not scatter your fancy flubdubs promiscuously through the work in hand, as too much embellishment is worse than too little. The display should be of such a character that at first glance the name, business and address of the advertiser can readily be deciphered, and due prominence given to any specialty he may so desire. (See sample I.)

Any ordinary compositor can set plain matter, and not a few can do the composition on cards, dodgers and advertisements, but only in the old-time long-line-short-line style in vogue ten or fifteen years ago. Try to give to every piece of work you turn out an artistic look, and jobwork will be a pleasure.

An apprentice commences on the commonest kind of work—mostly reprints. If he shows an aptitude for the business and tries to learn the trade thoroughly and in an up-to-date fashion, it isn't a great while before he tries his hand at changing a line here, putting a flourish or ornament there, and otherwise improving the style of the work. Now, why does he desire to change the looks of the job? Because he sees a chance to improve it artistically. A better reason cannot be found.

You are given an advertisement to display—a common ad. How do you set it? The average printer sets it up without any attempt at style, so long as he gets it out of his hands. If the lines are few, the ad. gets displayed in long, skinny, condensed type-faces. On the other hand, if there is a surplus of reading matter in the composition, it gets a pretty solid look about it by the time it is finished. Only by carefully reading and mapping out each piece of work before attempting to set it, can an artistic effect be

MONTHLY STATEMENT 923 Market Street,

Philadelphia, ... 189.....

M .....

In Account with **S. G. FRYMIER** ESTABLISHED 1815

IMPORTER AND JOBBER IN

NOTICE——

As soon as possible after the first of each month, we send statements for all bills as per our Ledger. This rule saves us labor, affords opportunities for correction of errors, if any, and we trust will not be considered an untimely demand for settlement of recent purchases

China, Glass and Lamps

Original Assorted Packages Constantly on Hand

SAMPLE III.—STATEMENT.

attained. Get up the body of the article first—brevier leaded is better than pica solid—and the arranging of the display part of the ad. or circular in an attractive manner comes easy, while the addition of a pointer or some small ornament heightens the effect. A little forethought will surprise you in the result.

Break up your lines, but not so as to detract the reading sense. Work of this character can be accomplished in an artistic manner as quickly as if the lines were all jammed together.

Again, if the article has only five or six lines, a rule or type border around all or part of the wording gives an up-to-date look. In setting up work of this description it is a good plan if you can get hold of any old bits of rule—and what office hasn't a cigar box full of such odds and ends—to make a border yourself by filing and mitering the best pieces. It takes but a little while, yet it gives to the work a unique appearance. (See sample I.)

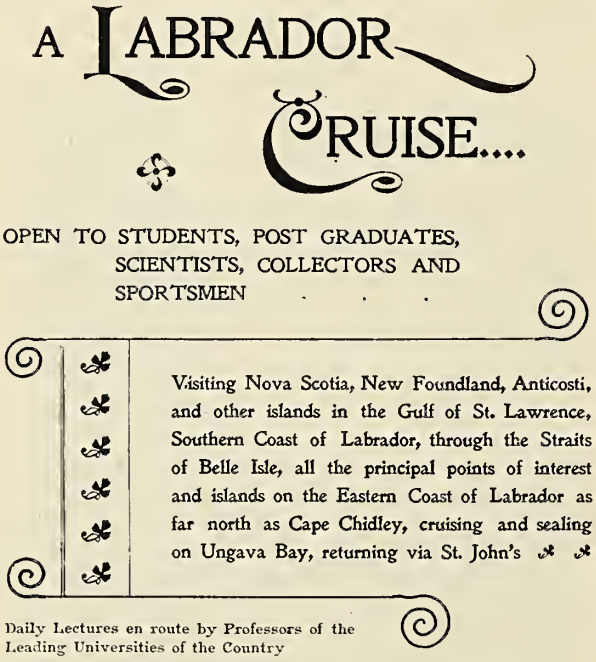
As in advertisements, so it is in cards and circulars. No card or dodger is too common but what it will allow the use of an artistic ornament of some sort. Try to originate. Do not try to imitate the work of another printer, but set up your jobbing in a style that is peculiarly your own. A card should be so constructed that it will attract attention enough to be read and kept for reference (see sample II); a

circular or dodger should have a catchy line or be set in an odd, though tasty, style, so as to demand recognition; while a flyer or hanger should be gotten up in a manner that will cause the hurrying throng to stop and note the matter printed upon it. These suggestions must be adhered to in order that the artistic effects will be forthcoming.

How many times have comps. taken an ad. or circular, set up the heading or display part first, and then, after setting the body of the job, be crowded for room, and have had to reset the principal lines? What does such a job look like when printed? To get a good, neat, artistic job you must go about it systematically. It is not necessary to draw it out on a sheet of paper, yet that is preferable to not having some idea of what you are trying to do, and in the end finding nothing but a poorly displayed job, deficient in character, and one at which many a country printer would laugh.

Envelopes do not call for much except neat effects, yet even in these you can show a typography that has an artistic finish to it.

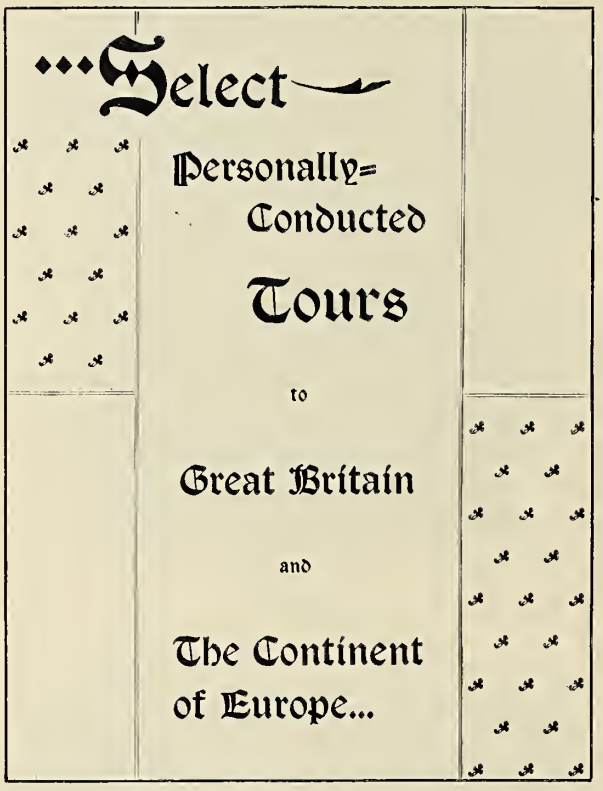
Then come statements, note and letter heads, bills and other work of this class. These demand a little more ingenuity and skill from the workman. A business man generally likes a neat and modest heading to his stationery (see sample III) and, although they are averse to anything that tends to be gaudy or flashy, yet this kind of work can be so constructed that the underscoring of a line or a neat flourish will relieve the plainness to the extent of giving you a job at once artistic and *fin de siècle*.



SAMPLE IV.—TITLE FOR FOLDER.

A fancy dash, "points" before or after a line or word, a curved rule, or any oddity that a fertile brain might suggest, often does not come amiss in most any class and description of work—whether the job is an eight-page folder or a common business card. Though too much of this kind of embellishment spoils the appearance of the work, to fail to put any in generally shows a lack of judgment on the part of both employer and employe. Let your smallest production be thoroughly artistic in every respect, and show tastefulness in its composition.

The hardest work to perform in the composing room is the setting of title-pages. Titles for books, for pamphlets and folders, all must be gotten up in nineteenth century style. The old-style titles have had their day and are now relegated to the rear, and now we are having titles that to my thinking *are* titles. There are titles with initials for booklets—very artistic; some with ornate and flower borders, and many with design work of rule and ornaments



SAMPLE V.—COVER OF PAMPHLET.

(see sample IV). Who would have surmised ten years ago that such would now be the style? But such is the case, and titles, and especially covers, must be set up in the most striking and artistic manner—oddities sometimes bordering on the ridiculous, yet finding high favor among those advertisers who wish to advertise their wares or business to a discriminating public—a public who seem to have a leaning toward these odd fancies (see sample V).

So to be thoroughly up-to-date, a jobber must originate—try to improve on each job; make a piece of work look as if a *printer* had the composing of it. Use your ideas to the best advantage, and thoroughly examine any new piece of work that falls under your notice, trying to pick out the flaws, so that when you have the same chance you will not be found wanting.

To be sure, every printery in the world has customers who design the style and pick out the type-faces they desire used in their work, but happily they are vastly in the minority, and the intelligent and artistic comp. can let himself out to his fullest capacity, and, with a little forethought, in the end show work that he and his employer need not be ashamed of.

DO NOT STOP IT.

Positively do not stop my monthly trade visitor. Inclosed you will find the required amount for renewal. THE INLAND PRINTER is the best trade magazine that ever came into my office. It is peerless in the field of trade journals.—*Will R. Ebeling, Canonsburg, Pennsylvania.*

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

CONFLICT BETWEEN GRAMMAR AND LOGIC.—A. B. C., Chicago, writes: "Is it proper to say, 'Nine and six is fifteen'? I think you quoted some authority as saying, 'Two and two is four' is proper." *Answer.*—Those who insist that the rules of grammar should govern all such expressions use the plural verb in such cases, and say "Nine and six are fifteen," because the words used express more than one thing, and that is plurality. But the logic of it is that "the sum of" the two is so much, and many scholars consequently favor the singular verb. The authority quoted in favor of this view was Professor William Dwight Whitney, who was chief editor of the Century Dictionary.

USE THE COMMA.—A. E. Powter, Montreal, Canada, requests an opinion as to whether the comma should appear after "sauces" in the following sentence: "The surest way to make your cakes and custards, your ices and sauces, just right, is to use flavoring extract." *Answer.*—If a proofreader could reconstruct such a sentence, that would be the best thing to do, for it is a very clumsy construction; but as the reader has no right in that direction beyond making the suggestion, the matter must be dealt with as found. Preservation of balance in the phrasing seems to make the comma necessary, and also to necessitate the other comma after "right," which could hardly be justified by any other circumstances.

WIFE OR WIDOW?—L. A. N., Reading, Pennsylvania, writes: "Will you kindly inform me which is correct, 'John Smith died and left a widow,' or 'John Smith died and left a wife'? Opinion seems to be divided in the office, some contending that 'wife' is correct." *Answer.*—A dead man cannot have a wife, and the meaning is that the woman is left behind after the man dies, therefore it is a widow that is left. Probably those who favor "wife" reason that it is a wife whom the man is going away from in dying, and that the man is consequently leaving one who is not a widow until her husband is dead. The saying is never used, however, until after the man's death, therefore the meaning is that one is left who is now a widow, because she was a wife. "Widow" is the right word.

VALUE OF PRINCIPLE IN CAPITALIZING.—It is almost distressing to note how far many of our printers are straying from principle in the matter of capitalizing, or rather non-capitalizing. Some even go so far as to print congress, senate, assembly, parliament, and similar particular words without capitals. No wonder, then, that occasionally some do not even know that the French Convention (more fully called National Convention) should have a capital. It would be in line with this to print directory for the French Directory (a specific governing body), or general assembly for the legislature of a State, or any other absurdity. Of course all these words are sometimes used in common senses, when they should not be capitalized; but in these particular uses they are practically proper names, and should be so treated. Language form should be governed by principle, and it is fixed principle in the English language that proper names should be capitalized. So completely should this be recognized that even the word Judge should always have its capital letter when it means a judicial officer, no matter how indefinite—this because in that way practice would be most effectually simplified, not because the word in some indefinite uses would not really be a common noun. The same item of news appeared in three different papers some time ago, and one of the papers began it "The United States supreme court," another "The United States Supreme court," and the third (correctly) "The United States Supreme Court." Only one of these ways is right, and only one can be right, even if ninety-nine out of every hundred people choose the wrong way. There will always be a remnant of sensible people who will stick to principle. Why should not all do so?

A FINE SENTENCE.—How many proofreaders would know how to be sure that the sentence quoted below is correct, especially if obscurely written? It is quoted by G. P. Marsh, in his "Lectures on the English Language, Series I.," and contains some words not included in even the latest dictionaries: "Begoniaceæ, by their anthero-connectival fabric, indicate a close relationship with anonaceo-hydrocharideo-nymphæoid forms, an affinity confirmed by the serpentarioid flexuoso-nodulous stem, the liriodendroid stipules, and cissoid and victorioid foliage of a certain Begonia, and if considered hypogynous, would, in their triquetrous capsule, alate seed, apetalism, and tufted stamination, represent the floral fabric of Nepenthes, itself of aristolochioid affinity, while, by its pitchered leaves, directly belonging to Sarracenias and Dionæas." Even the word "cissoid," which means "like ivy," has not found its way into the dictionaries, except in its mathematical use. Such matter must, of course, be looked after very closely by its author or somebody specially qualified. But here are a few of the blunders that appear in a small reprint published by one of our foremost houses. The forms as printed are given first, followed by the correct forms in parentheses: Enstalite (enstatite), Kimeridge (Kimmeridge), Archean and archæan near together, thursts (thrusts), the Eurypterida appears to have reached its (Eurypterida is plural, can be right in singular only by saying "the group Eurypterida"), Pterichkeys (Pterichthys), Lepidendron (Lepidodendron), Plerichthys (Pterichthys), Littorina Natica, Patella Pleurotomaria (should be a comma after each word, they being four genera), cyeads (cycads), Pholodomya (Pholadomya), consistent (constituent). Merely a few noticed hastily are here mentioned. Many books are printed with similar errors frequently occurring. Something should be done by way of remedy, and it may be suggested in a quick way that the best remedy would be to pay better wages to proofreaders.

WRITING ABBREVIATIONS WHEN THE WORDS ARE TO BE SPELLED.—Copy for daily papers has to be written hastily, and a very common method of hurrying is that of abbreviating when possible. Many names of railroads and of associations, for instance, are familiar to all people, and under certain circumstances the compositor may as well set "League of American Wheelmen" when he knows it should be spelled out, even when his copy says only "L. A. W." Compositors do not know these names, however, as well as editors assume that they do. Moreover, there are many railroads whose names are not sufficiently familiar, even to good proofreaders, to warrant the assumption that they will be printed correctly if abbreviated in copy. Again, while the reporter's time for writing is often very short, even more haste is necessary in the composing-room, and sometimes the matter must be printed just as it leaves the compositor. Now, as a forcible example of possible error from the last cause, the following may be adduced: In an office where many abbreviations appear in copy which are not intended to appear in print, the U. S. Grant Post of the G. A. R. was mentioned in an item of news, and the compositor set "United States Grant." Surely no abbreviation is more familiar than "U. S.," and what could it mean but "United States"? There is one reasonably sure way to secure what is wanted in print on a daily paper, and that is to write just what is to be printed and have copy followed closely. If writers would cultivate the habit of writing in full, and

avoid expecting at the hands of compositors and proofreaders what they cannot be sure of getting, they would be much better satisfied with their matter as it is printed. In fact, with a reasonable allowance for haste, copy should never leave the editorial room until it is so prepared that every letter and point in it can be followed exactly. This is especially true of punctuation in matter of any importance. It should be impossible for a writer who cares to be properly understood in what he writes to neglect punctuation. As it is now, not one in twenty of those who make our papers punctuates his copy. There is a great deal of false economy in newspaperdom.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE FIRST PROCESS BLOCK.—W. H. G., Boston, Massachusetts, inquires if the first process block was not made in America. *Answer.*—The earliest block I can find was made by the Paul Pretsch process in 1860, and printed in the *Photographic Journal* of London.

FIXATIVE FOR DRAWINGS.—J. C. J., Willmar, Minnesota: To keep crayon or pencil drawings from rubbing it is customary to spray over them with a perfume atomizer a "fixative"; this can be purchased in art material stores, or you can easily make it by using the following:

Gum mastic	1 ounce
Alcohol	7 ounces

PHOTOGRAVURE.—D. H. B., Boston: There are several excellent treatises on Photogravure, no less than three being published last year, Herbert Denison's book being the most comprehensive; it costs 5 shillings in London. W. T. Wilkinson's book on the same subject costs 1s. 6d. over there, while H. R. Blaney's "Photogravure," published in New York, costs but 50 cents.

TEXT-BOOKS ON LITHOGRAPHY.—To many inquirers: The most information regarding lithography is contained in the "Grammar of Lithography," by W. D. Richmond; London, 1892. The same author issued a book, "Color Printing as Applied to Lithography." Neither book is for sale in this country. They are worth five shillings each in London, and can be secured through THE INLAND PRINTER. There is still another work, costing about $10. It is entitled "The Art of Chromo-Lithography," illustrated by forty-four plates, showing progressive proofs of a chromo in twenty-two printings. It was published in 1883 by Sampson Low, Marston & Co., of London.

BICHROMATE POISONING.—J. W., Atlanta, Georgia: "I am a zinc etcher here, but ever since I have been at etching I have sores on my hands. Do they come from the acid and is there any cure for them?" *Answer.*—The bichromate of ammonia, or potash, used in sensitizing zinc plates will produce sores such as you describe. The best antidote is to wash the sores with a weak solution of proto-sulphate of iron. To be frank with you, the presence of these sores indicates a syphilitic condition of blood that will render you always susceptible to bichromate poisoning. The best remedy is to seek some other business, or go at another department of process work, like routing and blocking.

PROPORTION OF TRANSPARENCY AND OPACITY IN HALF-TONE SCREENS.—"Proprietors," Cincinnati, write: "Our operator says his screens are faulty. The one we purchased them of says they are right. To settle the dispute please let us know the proper proportion of the transparent to the opaque lines before the two ruled plates are cemented together. Our operator claims, what looks reasonable, that they should be equal in width." *Answer.*—Your operator is wrong. If two single-line tints with transparent lines equal in width to the opaque ones are placed across one another the transparent apertures would only equal in area one-third the surrounding opacity, and no operator would care to use a screen obstructing so much light. Single-line screens are usually made with the transparent lines double the width of the opaque ones. These when put together give a relation of the transparent apertures to the surrounding opacity of one transparency to one and a quarter opacity. There are some freak screens in existence, made to order for experimenters; but screens furnished by the regular makers can be trusted to be all right.

WHERE THE THREE-COLOR PROCESS WAS INVENTED.—"Inquirer," Chicago, wants to know if the three-color process was invented in Chicago or in New York. *Answer.*—It was not invented in either city, though it was first put into practical operation by Kurtz, of New York. It became commercially profitable first in Chicago—in both cases by the use of half-tone printing blocks. Who the inventor of three-color was is hard to determine. The fact is, like so many other inventions, it was a growth. The separation of all colors into three primaries was suggested by Prof. John W. Draper, of New York, away back in the '30s. In 1861 Clark Maxwell, of London, called attention to it. Henry Collen, the Queen's drawing teacher, proposed, in 1865, the making of three-color negatives; but Frenchmen, Cros and Ducos du Hauron, in 1869, told how to do it. Then followed Dr. Herman Vogel and E. Vogel, his son; Albert and Ulrich, of Berlin; Bierstadt, Kurtz, Ives and Gray, of this country, besides many unknowns. Each contributed something to our knowledge of the matter. Chicago was the first, however, to reap the reward of their researches.

INSTANTANEOUS PHOTOGRAPHY IN COLORS.—It is my pleasure to announce in this column that instantaneous photography, reproducing the colors of nature, is an accomplished fact. It was my privilege to be present when the first negatives were developed and results shown. The invention was partially worked out in Europe, but was perfected in New York city. As patents are being procured for it in all civilized countries it is impossible now to do more than record the fact in this paragraph. This can be said, however, that the method necessitates the use of photo-engraving, and when rights to use it are obtainable it will give a tremendous boom to process work. The magazines, the weeklies, and even the daily papers will be illustrated in colors, and then they will never go back to black ink again to reproduce what can best be done in color. This is no visionary scheme. A press is being built in New York to print one of its papers in colors daily. One of the great pressmakers is about constructing four web-perfecting presses for printing in colors, so that process workers had better turn their attention during spare moments to the methods of making color plates for the fast press.

BRADLEY'S APPROVAL OF PROCESS WORK.—In the first number of *Bradley, His Book*, Mr. Will H. Bradley pays this high tribute to the value of process, and particularly that in three colors, without mentioning either: "My attention has been called to one lithographer, who has made a large collection of French posters, that he may study their methods of reproduction, and thus learn how best to retain the artist's touch and individuality. When an American lithographer learns that there is something of more importance than everlasting technique, and his draftsman, or the man who puts the colors on the stone, learns that with his smooth mechanical grain he has worked like a machine, and has in no sense interpreted the sketch he has attempted to reproduce, then it is proof that we have advanced." In other words, the lithographer may study counterfeiting "the artist's touch and individuality" as much as he likes,

photographic methods will always prevail in the correct rendering of artists' work. By-the-way, the only blemishes in Bradley's first number were the use of two wood engravings, one of a printing press and the other of a motor; both looked out of place, and to a disadvantage among the other artistic illustrations, that were of course process work.

Proving Color Plates.—Mr. J. H. Siedenburg, of the firm of Straeffer & Siedenburg, New York, has devised the following method of proving color plates: In a worthless piece of zinc, say 10 by 12 in size, $\frac{1}{32}$-inch holes are drilled in diagonal corners. Short pieces of a steel needle are driven into these holes and soldered there, after which the upper ends of the needles are filed to sharp points. This he calls the "ground plate." After photographing and etching the color plates, one of them is taken and clamped securely to the center of the ground plate; $\frac{1}{32}$-inch holes are drilled through the regular registry points, which were, of course, on the copy and photographed on each plate. These holes are bored through both the color plate and ground plate. Now two blocking brads about $\frac{1}{32}$-inch thick are driven through the ground plate holes from the back and cut off to height of thickness of color plate. With nail set, punch the metal around the brads to hold them rigid. When $\frac{1}{32}$-inch holes are bored in the center of the registry points in the other color plates they are all ready for proving. When the first color plate is proved, the needle points in the ground plate puncture holes in the proof, which are used to register the paper in the subsequent printings, while the steel brads keep the plates in register.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

Wants a Book on Presswork and Stereotyping.—W. P., of Lowell, Massachusetts, desired to be informed, in the last issue, of a work treating on presswork and stereotyping. We recommended Kelly's "Presswork" on the former subject, but the writer overlooked the fact that Mr. C. S. Partridge, superintendent for the Kellogg Newspaper Company, had issued the only book devoted exclusively to papier-maché stereotyping. The work is, no doubt, a practical one, the price of which is $1.50, to be had from The Inland Printer Company, and will likely fill all requirements.

To Dry White Ink on Black Cardboard.—R. H. G., of Lincoln, Nebraska, writes: "Will you please inform me how to make white ink dry on black board?" *Answer.*—Good white ink should dry satisfactorily on any kind of cardboard, as usually there is sufficient drier in it when sent from the inkmaker. The general complaint is that white ink dries too quickly, especially when mixed with colors for tints. However, our correspondent may have something unusual in white ink, and in order to assist its drying qualities we recommend that a few drops of copal varnish be added to the ink before working. Mix the varnish thoroughly into the ink. Copal varnish can be purchased at any paint store, or from inkmakers.

How to Prevent Newspaper Column Rules Working Up.—Column Rules, N. S., writes: "Will you kindly inform me through the 'Pressroom Queries and Answers' how to avoid trouble from newspaper column rules *working up?* We do not have this difficulty except when the forms are run so that the rollers pass over them at *right angles to the rules.* We are careful not to let the foot-sticks bind on the ends of the rules." *Answer.*—If your type matter is made up a *little full* to the length of the column space, so that the slug at the bottom projects a few points below the column rule when locked up, then there is but little danger of trouble from the footstick binding on the rule. We mention this fact so that too much may not be expected from the sure remedy about to be suggested, and that others may take a hint about the proper make-up of newspaper forms. If our correspondent will saw "slots" in the *bottom* of the column rules, say *a little over half up through the body of the rule,* and about *four inches apart,* he will find the difficulty at an end. The slots should be made about four points wide.

Wants a Gold Size that Will Not Dry During the Night.—H. F. C., of York, Pennsylvania, writes: "What can be put on a press that has gold size on it to keep the size from drying overnight? I have tried different oils, but none will do the work for me. The reason I ask is, I do a great deal of cigar-box edging work, and run the same on a cylinder press, and I would like to get away from washing up every evening." *Answer.*—This complaint about gold size is different from that usually made, as most writers find fault because the size does not dry fast enough. It is not good policy nor good advice to encourage anyone in an act of injustice to the pressmaker, roller maker or inkmaker, nor to encourage laziness. A set of rollers running all day on gold size should be washed off in the evening—*every evening.* If rollers are neglected, by allowing dirty and, to a large degree, gritty gold size to remain on them, whether coated with oil or not, to keep it from hardening, the quality of the work done with such rollers must deteriorate very fast. We protest against such slovenly practical methods. Still, if our correspondent will meet the emergency half way, and coat his rollers at night with good machine oil, and rub this off carefully in the morning, he will be able to preserve the rollers and succeed in getting out clean work.

How to Make a Sectional Fountain.—G. M., of Philadelphia, Pennsylvania, asks two questions, as follows: (1) "In printing several colors at one impression, what would you advise as a division maker? I have used soap, but could not make it hold. I cut it to the shape of the fountain and roller, but it seemed to push away as the roller moved, and I had trouble keeping the inks from mixing in the fountain. (2) In making overlays for half-tones, where would you advise to place overlay? I generally place it on a second sheet, over which I place a cardboard, and on top of these I place my top-sheet. Do you think I get the best results possible this way? or in what way do you think better results could be obtained?" *Answer.*—Make sections of metal—either lead or soft type-metal, or a metal made of proportions of both. Make a mold of the fountain and the fountain roller with plaster of paris, and cast the sections in the mold so made. Let the mold fit the fountain front and rear, so that it will be fairly rigid in its place. Roller composition may also be used for separators. (2) We have answered this query before for this correspondent. *Do not put a cardboard over the overlay for a half-tone.* Place the overlay about two or three sheets of *paper* below the printing surface. If cut is light, two sheets will be enough; but cut out the overlay properly.

How to Prevent Angle Distributing Rollers from Cracking.—J. F., of San Francisco, California, says: "I have charge of a press in which the angle rollers are badly cracked and frayed out at the ends. The cause is, doubtless, the sudden contact of the plate with the ends of the rollers as it comes forward, after having left them standing as it goes backward. Is there any way to prevent a new set from getting into the same condition? Also please state which side of a leather belt should be placed next to the pulley?" *Answer.*—(1) We are pleased that the question of preventing angle rollers from cracking has been asked,

because no end of destruction to such rollers has existed for years, and still goes on. Mr. Meier, a well-known pressman of New York, has given this matter worthy consideration for some years past, and has experimented with several devices of his own creation, all more or less good; but he has now finally settled the question by giving to the trade what is known as "the Meier Angle-Roller Brake." This device, which fits on the sockets of the rollers, and can be instantly attached, has been patented by him and the sole agency for the brake placed with Mr. Oscar J. Maigne (successor to D. J. Reilly & Co.), the well-known printers' roller manufacturer, of New York city. A circular, with illustration of the brake, will be sent to those writing. The device may be seen in the advertisement of Mr. Maigne in THE INLAND PRINTER. (2) The rough (unfinished) side of a leather belt should be placed on the face of the pulley.

TROUBLE WITH COLORED INKS ON A THREE-COLOR PROCESS JOB.—C. & R., of Hamilton, Canada, write: "We inclose you sample of a three-color job we have had some difficulty with, and would ask that you point out our mistake. The job was run on a Gordon. The yellow worked well; the red was worked full, as asked by the artist, but we were of the impression that the red was too full; in proof of this, it took three days for the red to dry. The yellow was slightly reduced, as it was extra stiff. The other colors were run just as we received them." *Answer.*—From an examination of the specimen sent, it is our opinion that the yellow, red and blue were not suitable for the job, especially to be printed on a platen press like the Gordon. The inks are too strong—not in color, but in "tack"—which means that the varnishes used in their manufacture were overlong. When inks are too heavy for lapping over one another, they should be slightly reduced with a thin varnish or a little hog's lard. This will permit the colors to lay flat and even. Piling up colors on forms that lap with others should be avoided, especially if the printer is inexperienced in the peculiarities of different color pigments in the inks. It is all well enough to run a very full color when it is not to be covered with one equally full, as in the present case, with blue, which is a glossy milori color, in tack well on to bronze-blue strength. The artist has misled you on the red, evidently; and he has failed to tell you how to overcome the difficulty he got you into by using so full a red with a full blue. If he had told you that putting a small piece of vaseline or pig's lard into the blue, and working it thoroughly into this color, would overcome the difficulty, he would have saved you considerable trouble and expense. But then some artists know *so* much—especially about printing inks—and stop there. Try the inks made by some of the reputable colored ink makers advertised in this journal, and state what you need them for, and they can be sent you without trouble.

FIREPROOF PAPER.

Fireproof paper, for printing and writing purposes, is now manufactured in Berlin by a new patented process. Ninety-five parts of asbestos fiber of the best quality are washed in a solution of permanganate of calcium and then treated with sulphuric acid as a bleaching agent. Five parts of wood pulp, as used in paper factories, are added, and the whole is placed in the agitating box with an addition of lime water and borax. After being thoroughly mixed the material is pumped into the regulating box, and allowed to flow out of a gate on an endless wire cloth, where it enters the usual papermaking machinery. It is easy to apply watermarks to this paper, which ordinarily has a smooth surface, but which can be satin finished, this being preferable for writing purposes. Paper thus produced is said to resist even the direct influence of flame and remains uninjured even in a white heat.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

BACKING ELECTRO SHELLS WITHOUT PREVIOUS WASHING.—P. S., of Massachusetts, asks: "Is it usual to back up shells as they are taken from the wax mold, without first washing them with something to remove the wax?" *Answer.*—I do not think it is usual. I do not know of any foundry where it is the practice. Anyway it is a very objectionable thing to do. Even with careful washing of shells with hot lye there is likely to be some wax remaining and be burned to the backing pan, rendering it uneven and making lots of trouble in finishing plates.

DEMAND FOR STEREOTYPES.—B. J., of Ohio, inquires: "Is the demand for stereotype plates diminishing and the process going out of use?" *Answer.*—No. While the preference is for electrotype plates for the majority of book and job work, yet there are more stereos made now than ever before and the prospect is favorable for an increase in the demand. A competency awaits one who will invent an improved process for making stereotypes; a process suitable for duplicating fine work, one that will not injure the finest cuts or type, rapid in operation, and it should be practicable to make as many plates from one mold as can be cast from the paper matrix now in general use. Under the most favorable conditions the electrotype process is slow, complex and requires an expensive plant. The demand is for quick, cheap, good. Now "B. J.," if you have a talent for inventing here is an opportunity to exercise it and perhaps gather in the competency.

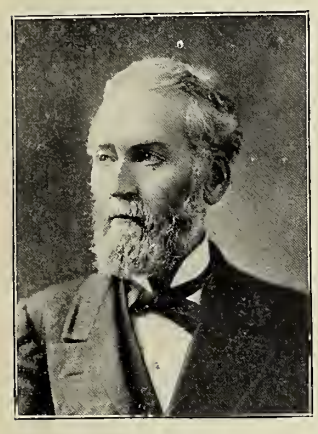
"MUCH has been done within the past few years toward improving the facilities of the printing office, and we have hoped that printers would become richer thereby; but, alas! it does not appear that any advantages have accrued to the printer or that he is one dollar better off for all of the improvements which have been placed within his reach. Looking out upon the field of printerdom, and weighing carefully the doings of those who are operating within its domain, we are almost forced to the conclusion that all for which the average printer is looking is work, not profit. If he secures a piece of machinery or a new method which will enable him to produce his work cheaper, instead of making more profit on his work he simply cuts his prices so as to secure more work. We use the word 'simply' advisedly, for a man who will act thus is the personification of simplicity." Whether it is because electrotypers are closely connected with printers and copy their faults, or whether it is merely a coincidence, the above clipping from the *American Bookmaker* is equally true of electrotypers. Brethren of the craft, why continue on a course that will surely end in disaster?

NICKEL SHELLS.—G. B., of New York, asks: "Is it possible to deposit nickel on wax molds and to make shells of sufficient strength and thickness to back up same as copper shells? If so, where can the details of the process be obtained?" *Answer.*—I am not aware that nickel shells are made in this country. An electrotyper in France—Mons. L. Boudreaux, of Paris—carries on the business of making nickel electrotypes. Not such as are made here, by placing an ordinary electro in a nickel bath and depositing nickel on the face of the plate, but the nickel is deposited directly on the wax mold, making a shell of the desired thickness—even to one-eighth of an inch or more—which, after being given a slight coating of copper, is tinned and

backed same as any electrotype plate. The process is patented in France, but the description and specification is not, as required by our patent laws, sufficiently clear and definite to enable any one skilled in the art to perform the operation. I do not understand that the process is difficult or expensive to work, yet the price for nickel electros is about 9 cents per square inch — too high to make the plates popular. If the price could be reduced to about 2½ cents per inch there would probably be a demand for the plates for use on very fine work and for long runs.

THE UNVEILING OF FRANKLIN STATUE.

THE unveiling of a magnificent golden-bronze statue of Ben Franklin, printer, in Lincoln Park, made Saturday, June 6, 1896, a day of marked significance to the printers of Chicago as well as those of the entire United States. The statue is the gift of Joseph Medill, founder, proprietor and editor of the Chicago *Tribune*, and was presented by him in person to the Lincoln Park Board of Commissioners, through the Old-Time Printers' Association as custodian.



JOSEPH MEDILL.

René Bache, Benjamin Franklin's great-great-grandson, a Washington journalist, participated in the unveiling ceremonies, which began at 4 o'clock in the afternoon, and were witnessed by an appreciative audience of about five thousand people. Several hundred printers and scores of active newspaper men were in attendance.

M. J. Carroll was president of the day, and introduced Mr. Medill after the Second Regiment Band had rendered several patriotic airs. The venerable donor of the monument addressed his remarks to the "Old-Time Printers and Fellow-Craftsmen of Chicago," and spoke with much feeling of the influences which had moved him to select that association as "custodian" of his gift, characterizing it as "a social organization to promote good fellowship, smooth down ruffled rivalries, celebrate the recurring anniversaries of 'our patron saint' and relate the reminiscences of the rise and progress of the printer's business in Chicago."



H. D. ESTABROOK.

In concluding his address Mr. Medill introduced Mr. Bache as a worthy representative of his distinguished progenitor, and referred with pleasure to the presence of R. H. Park, the sculptor. Both of these gentlemen were received with enthusiastic cheers by the audience. Accompanied by thirteen little girls, symbolizing the original thirteen colonies, Mr. Bache walked from the speakers' stand to the monument and pulled the cord which divested the statue of its drapery. As the latter fell the band and a double quartette rendered "The Star Spangled Banner."

The acceptance of the gift by the Old-Time Printers' Association and its transfer to the Lincoln Park Board was made by Alderman Conrad Kahler. William Penn Nixon, editor of the Chicago *Inter Ocean* and a recently appointed member of the Park Board, made the address of acceptance for that official body.

After the audience had been stirred by a spirited vocal rendering of "We'll Rally 'Round the Flag, Boys," Hon. H. D. Estabrook was introduced as the orator of the day. His address was a masterpiece of wit and eloquence, and will be long remembered by those who were fortunate enough to hear him.

John J. Flinn, editor of the *Observer*, a Chicago weekly journal, then read an original ode to Franklin, which was received with expressions of keen appreciation by the audience.

Mr. P. F. Pettibone, whose prominence in the craft is well known to the readers of THE INLAND PRINTER, was then introduced to speak for the employing printers of Chicago. His pleasant task was performed with characteristic enthusiasm and good taste, and he was heartily cheered by his fellow-craftsmen.

To give a complete list of the old-time printers, the newspaper men, electricians and members of kindred lines of effort who were present would exceed the limits of our space, but the following may be mentioned: John M. Ryan, Thomas Carroll, Charles Bond, W. G. Mason, P. J. Cahill, Frank Sheldon, John M. Smyth, John Daley, John Burke, John Anderson, W. McDonald, John Keefe, George H. Hart, V. F. Lawson, H. H. Kohlsaat, William Mill, A. H. Brown, William Pigott, F. K. Tracy, J. C. Hutchins, D. J. Hines, John Leander, E. H. Sample, J. H. Bowman, Charles Bailes, J. Beath, Sr., A. McNally, N. B. Barlow, J. M. Fullerton, Fred Barnard, Clayton Bush, T. F. Harvey, E. F. Baker, C. J. Peck, M. H. Madden, C. H. Stiles, A. Scheideman, J. Schaetzlein, Charles Carlson, Charles E. Leonard, S. K. Parker, A. L. Fyfe, John Gordon, J. C. Snow, A. H McLaughlin, P. J. Keefe, Martin Ford, P. Madigan, John Doyle, W. N. Phillips, R. R. Donnelley, Amos Pettibone, John McGovern, T. E. Sullivan, Fred E. Wolff, H. H. Rogers, Herman Weck, Charles Muter, O. Peterman, M. Stanton, George E. Root, William Peache, W. O. Tremaine, William Herbert, N. H. Perrin, John L. Bancroft, Charles M. Moore, W. C. Fyfe, W. S. Timblin, C. A. Andrews, J. J. Kern, F. A. Kidd, M. Kearns, Joseph Bichl, M. Knowles, Thomas Knapp, H. G. Martin, E. S. Davis, A. F. Egerston, Henry Gassen, E. Masterson, W. Hayman, Tony Faifer, C. F. Whitmarsh, A. B. Adair, W. C. Hollister, William Julian, John McEvoy, James E. Pettit, F. N. Roberts, C. W. Potter, P. J. Weldon, Frank H. Ehlen, William Hack, Joseph Carolan, Washington Hesing, A. McCutcheon, M. L. Crawford, Henry R. Boss, J. K. C. Forrest, S. E. Pinta, J. Macmillan, Angus S. Hibbard, John Carlson, L. H. Rice, Frank Beck, William McEvoy, John Miehle, John S. Burke, William Sampson, John Mangan, J. J. Schock, Charles Vivian, T. Madigan, T. Campbell, O. H. Perry, Sam R. Carter, V. Scheiber, G. B. Maigne, A. Dinsmore.



RENÉ BACHE.

Among the prominent citizens who occupied the platform were: M. J. Carroll, Joseph Medill, Judge Tuley, Lambert Tree, Thomas Brenan, Conrad Kahler, H. D. Estabrook,

and William Penn Nixon. This honor was also shared by the thirteen little girls in white, whose names are as follows: Mary T. Downie, Helen S. Knapp, Emma A. Gaul, Winnifred M. Burke, Loretta Smyth, Laura E. Considine, Marguerite Keeley, Agnes C. Mill, Kate K. Scharle, Emma B. Seibert, Elsie Heim, Hattie E. Newton, Alice Riley.

The monument is heroic in size and is unquestionably one of the best pieces of work that Mr. R. H. Park, the well-known sculptor, has ever sent out from his studio. Its high base is of gray granite and its face bears the one word "Franklin" cut in plain letters.

Only two other bronze statues of the great printer, philosopher, scientist, diplomat and philanthropist have been erected in the United States. New York city contains one of these and Boston the other. Philadelphia, which has more reason to honor her great citizen than any other city in the Union, has but recently come up to the measure of her privilege in the matter of erecting a fitting memorial to the fame of her "Poor Richard," and a bronze is now in process of construction to be placed in a suitable public position in that city. Among the public monuments of Washington, D. C., is a marble statue of Franklin.

It is believed, however, that none of these do or will exceed in artistic value the one which has engaged the skill of Mr. Park for nearly a year. In this Franklin is represented as standing uncovered before a gathering of scientists of his day, elucidating to them his discovery of the electrical nature of lightning.

The position allotted to the monument in Lincoln Park is all that Mr. Medill or the Old-Time Printers' Association could have desired. It stands on an eminence which commands a fine view of the lake, and all who pass on the broad shore drive or on the main traveled pedestrian paths of that most-frequented section of park must be brought face to face with the faithful counterfeit of Franklin's benign countenance.

No event of recent years has aroused so great interest and enthusiasm in the printing craft as has Mr. Medill's splendid gift and its formal presentation.

THE PRINTERS' TECHNICAL CLUBS OF AMERICA.

Springfield, Ohio, now has a printers' technical club, the fourth on the list. An organization was effected on Thursday evening, June 4, and the club begins its work with the most flattering prospects. Twenty-one persons signed the membership roll, and Mr. Ed S. Ralph, of the Winters Company, was elected president pro tem., and D. J. Ryder secretary pro tem. It is confidently believed the membership will shortly be in the neighborhood of one hundred.

From Knickerbocker Technical Club, No. 3, New Rochelle, New York, very satisfactory reports are received. The meetings are held on the first Monday of each month at Byrne's Hall, and the dues are 20 cents per month. Mr. J. B. Putnam, the president of the Knickerbocker Press, has become a member and has donated a large number of technical books to the library, in addition to assisting the work in other ways. Walter Emerson is president, William Frost, vice-president; William Dynan, treasurer; H. M. Baker, secretary; H. Stockfleth, sergeant-at-arms.

Printers' Technical Club No. 2, of Oakland, California, meets weekly. Considerable progress is reported. Frank Brainerd, with the Pacific Press, is president; J. B. Leavitt, vice-president; J. W. Myers, secretary-treasurer; H. H. Haynes, director of programme.

The motto of Printers' Technical Club No. 1 is "Think and Work." The club meets every Tuesday evening at the clubrooms, 125 West State street, Rockford, Illinois. W. H. Tousley is president; F. S. Horner, vice-president; E. F. Wilson, 230 Forest avenue, secretary; H. A. Lambert, financial secretary; R. F. Morgan, director.

THE TREASURY BRANCH OF THE GOVERNMENT PRINTING OFFICE AND ITS FOREMAN.

THE Treasury branch of the Government Printing Office is a decidedly interesting department; very few people realize what an amount of work this branch office turns out. It is situated on the fourth floor of the Treasury building, and furnishes employment to over a hundred men and women. The office is so well equipped that it is able to meet at the shortest notice any reasonable demand that may be made upon it. Eight cylinder presses are in use for book and cut work, one being the latest improved two-revolution Whitlock. All the newest type and material are employed, and the latest and most modern methods for executing the work have been introduced. All this is largely due to the efficiency and skill of the foreman, Mr. Kehoe.



HON. J. D. KEHOE.

Hon. J. D. Kehoe, of Kentucky, was appointed to his present position as foreman of the Treasury branch of the Government Printing Office in 1893. His early life owing to his present prominent position is a matter of no little interest. Mr. Kehoe is a native of Kentucky, and was educated in the common schools of Maysville, his native city. He afterward took a special course of instruction in the "art preservative of all arts" under Oscar Harpel and Charles W. Morris, of Cincinnati, who were the most artistic job printers of their day. Mr. Kehoe has worked at his trade as job printer in Cincinnati, Maysville and Frankfort, and has been either foreman, manager or owner of every printing office in which he has ever been connected. In his own office, in Maysville, he made a specialty of excelling in artistic jobwork, and numbered among his customers many leading firms of Cincinnati and the largest educational institutions of his state.

Mr. Kehoe was city clerk of his native city of Maysville, Kentucky, in 1879, and was elected to the legislature in 1881; he represented the county of Mason, one of the largest and wealthiest counties of the state. After serving two years, he was reëlected in 1883, completing a term of four years. Mr. Kehoe was then elected manager of the public printing and binding office of the state of Kentucky, which position he held for six years.

Mr. Kehoe's extensive experience as a job printer and as manager of the state printing and binding of Kentucky enabled him to make many valuable improvements in the office of the Treasury branch and its working. Under his suggestions, old and out-of-date material and ideas were discarded. It is stated that when he took charge of the office the work was behindhand with 9,000,000 impressions. The Treasury branch printing office executes the work of the United States Treasury and its various branches, embracing the Internal Revenue Service, Revenue Cutter Service, Lighthouse Board Customs Service, Marine Hospital Service, Coast and Geodetic Survey, etc., requiring an output of about 25,000,000 impressions per year. Among this printing is all the confidential work of the Secretary of the Treasury, his annual report, the list of all bondholders of the government and District of Columbia, notices to mariners, abstracts of sanitary reports of the United States, coast and geodetic bulletins, list of copyrighted articles in the Library of Congress, etc. To meet and cope with this large amount of work Mr. Kehoe has labored assiduously, and he has been more than successful in meeting all the demands made upon him. In all his efforts in behalf of the government he has been ably supplemented by the quick intelligence and hearty coöperation of the employes.



A GOURMAND.

Half-tone engraving from photograph by
FRANKLIN ENGRAVING AND ELECTROTYPING COMPANY,
Chicago.
Duplicate plates for sale.

CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN'S UNION.

THE eighth annual convention of the International Printing Pressmen's Union met in the council chamber, city hall, this city, at 10 o'clock A. M., on Monday, June 15, and adjourned shortly after noon on the following Saturday. Between business and pleasure it was a busy week for the pressmen, as much so for the entertainers as for the visitors. The local committee of arrangements scored a distinct success, nothing but words of praise and commendation being accorded their work during the week. This committee was composed of Messrs. M. J. Kiley, E. H. Sample, Frank Beck, John G. McMillen, F. R. Coles, George A. Smith, M. Curtis, John S. Leander, James H. Bowman, J. P. Keefe, Peter Dienhart, J. J. Wade, Martin Knowles, Robert D. Sawyer and Henry Hamel, who were ably assisted by Garrett Burns, Ald. Conrad Kahler, John Burke and many others.

The convention was called to order by M. J. Kiley, chairman of the local committee, who introduced Frank Beck, president of the Chicago Printing Pressmen's Union. President Beck extended the hospitalities of his organization to the visiting delegates, and was followed by Assistant Corporation Counsel George A. Dupuy, representing Mayor Swift; Ald. Conrad Kahler, president of the Old-Time Printers' Association; and M. J. Carroll, editor of the *Eight-Hour Herald*. Then Mr. Beck handed the gavel to Theodore F. Galoskowsky, of St. Louis, president of the International Printing Pressmen's Union, who briefly but appropriately thanked the preceding speakers, after which he declared the convention ready for business.

Roll call followed, and President Galoskowsky appointed the following delegates as a committee on credentials: Peter Dienhart, Chicago; E. P. Murphy, St. Louis; John Dolan, Pittsburg; Robert Massey, Denver; and Henry Poole, Detroit. After an adjournment which allowed these gentlemen sufficient time to complete their work, the committee reported the following delegates as entitled to seats in the convention:

Washington, D. C.—D. H. Moran, J. J. Birmingham.
Detroit, Mich.—Henry Poole.
Chicago, Ill.—M. J. Kiley, John Wade, Peter Dienhart, John P. Keefe.
Philadelphia, Pa.—James W. Connor, James C. Mellon.
St. Louis, Mo.—Edward Gayou.
Milwaukee, Wis.—P. D. O'Brien.
Toronto, Canada.—Fred Stevenson.
Cincinnati, Ohio.—J. L. Birmingham, Lewis H. Schott.
Lansing, Mich.—W. N. Pickard.
Grand Rapids, Mich.—George H. Quigley.
Kansas City, Mo.—J. E. Secrest.
Indianapolis, Ind.—John Geckler.
Memphis, Tenn.—Junius E. Tucker.
Minneapolis, Minn.—J. DeHaven.
Atlanta, Ga.—Jesse R. Penny.
Albany, N. Y.—James Nevins.
San Francisco, Cal.—James H. Roxburgh.
Galveston, Texas.—Theo. Ramakers.
Buffalo, N. Y.—Peter P. Zimmer.
Louisville, Ky.—Frederick Ulrich.
St. Paul, Minn.—P. J. Maloney.
Springfield, Ill.—James K. Brewer.
Omaha, Neb.—Frank S. Devoe.
Rockford, Ill.—E. L. Graves.
Nashville, Tenn.—Jesse Johnson.
Denver, Colo.—Robert Massey.
Akron, Ohio.—H. D. Snyder.
Dallas, Texas.—G. T. Hoffman.
New York City.—William H. Graham, John T. Moran, Edward H. Scully, Charles Winnacott.
Duluth and West Superior.—Oliver Quick.
Dayton, Ohio.—David M. Leen.
Toledo, Ohio.—Joseph G. Fraser.
Cleveland, Ohio.—Willard W. Wade.
Elkhart, Ind.—James A. Bell.
Little Rock, Ark.—G. A. Griffin.
Baltimore, Md.—Mark D. Harrigan.
Columbus, Ohio.—Howard Vance.
Pittsburg, Pa.—John Dolan.
Boston, Mass.—Joseph W. Whall.

WEB PRESS UNIONS.

St. Paul, Minn.—Rube Schoeheman.
Boston, Mass.—Robert H. Kelley, J. T. McCarthy.

FEEDERS AND HELPERS.

Toronto, Canada.—William Fogarty.
Akron, Ohio.—B. R. Lord.
St. Louis, Mo.—Robert E. Gregg, P. E. Murphy.
St. Paul, Minn.—Frank Pampusch, Joseph L. McGeehan.
Kansas City, Mo.—Frank Peck.
Boston, Mass.—M. A. McCarthy, Edward Smith.
New York City.—William F. Delaney, James J. O'Dea.

After the acceptance of the report of the Committee on Credentials as above, the Chair announced the standing committees as follows:

Committee on Finance—E. Gayou, St. Louis; Charles Winnacott, New York; Joseph D. Fraser, Toledo; W. F. Delaney, New York; J. E. Secrest, Kansas City.

Laws—Joseph W. Whall, Boston; G. T. Hoffman, Dallas; F. Stevenson, Toronto; Frank Pampusch, St. Paul; J. Geckler, Indianapolis.

Officers' Reports—F. S. Devoe, Omaha; H. D. Snyder, Akron; W. H. Graham, New York; R. E. Gregg, St. Louis.

Subordinate Unions—L. H. Schott, Cincinnati; J. T. Moran, New York; John I. Wade, Chicago; J. C. Mellon, Philadelphia; G. A. Moore, Minneapolis.



THEO. F. GALOSKOWSKY, President.

Miscellaneous Business—J. P. Maloney, St. Paul; J. W. Connor, Philadelphia; John P. Keefe, Chicago; W. J. Fogarty, Toronto; R. H. Kelley, Boston.

Press Reports—M. J. Kiley, Chicago; B. Lord, Akron; J. H. De Haven, Minneapolis; G. H. Quigley, Grand Rapids; M. D. Harrigan, Baltimore.

This completed the organization of the convention, which entered upon its work in real earnest on Tuesday morning and continued without the slightest let-up until the hour of adjournment on Saturday. Probably the most important legislation enacted during the week was in enlarging the scope and jurisdiction of the organization and in changing its name accordingly. The organization will hereafter be known as the "International Printing Pressmen's and Assistants' Union of North America." This must be accepted as a declaration that the union of pressfeeders and job pressmen now being organized in this city will receive but scant courtesy at the hands of the older organization. It was also decided to create a standing committee, whose duty it will be to send out organizers whenever necessary. The action taken in regard to the label would indicate that the pressmen are not to seek affiliation with the allied trades in cities where such organizations exist. The death benefit is continued, but will be met by assessments.

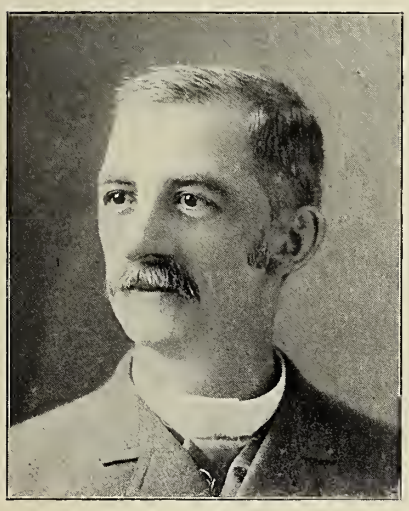


JAMES GELSON, Secretary-Treasurer.

On Friday the election of officers took place, resulting as follows: President, Theo. F. Galoskowsky, of St. Louis,

who has been reëlected continuously since 1892; first vice-president, Joseph J. Birmingham, of Washington; second vice-president, James W. Connor, of Philadelphia; third vice-president, Frank Pampusch, of St. Paul; secretary-treasurer, James Gelson, New York city. Delegates to American Federation of Labor — Jesse Johnson, of Nashville, and B. R. Lord, of Akron, Ohio; Delegates Dienhart, of Chicago, and Moore, of Minneapolis, are the alternates. After an exciting contest between New York, Philadelphia and Detroit, the last-named city proved victorious in securing the location of the next convention in 1897.

The social features of the convention were highly creditable to the local committee and their friends, and thoroughly enjoyed by the visitors and invited guests. On Sunday preceding the opening of the convention, the delegates and invited guests participated in a tally-ho ride to the South parks, as the guests of the local union. Monday afternoon and evening an informal reception took place at the Clifton House, where Mr. S. K. White, of the Miehle Printing Press & Manufacturing Company, proved a most affable host. On Tuesday afternoon Mr. Millard F. Bingham took the party in charge, treating them to a most enjoyable tallyho ride to the Ferris Wheel Park, where a specially prepared concert programme, with Midway variations, was among the many attractions. On the way to the Ferris Wheel the entire party stopped long enough in Lincoln Park to be photographed while grouped around the base of the recently erected Franklin monument, the latter a gift from Joseph Medill to the printers of Chicago. On Wednesday, Mrs. John Buckie, Jr., tendered a carriage ride to the wives of visiting delegates as well as to those of Chicago pressmen, and on Wednesday evening a visit was made to the Masonic Temple Roof Garden.



Jesse Johnson.

At this convention, as at all others, the principal event was the banquet, which took place at the Clifton House on Thursday evening. Mine host Cummings did himself proud, the arrangements being all and more than was promised or expected. After full justice was done the feast, toasts were in order as follows: "International Printing Pressmen's Union," responded to by President Theodore F. Galoskowsky; "American Federation of Labor," James O'Connell, third vice-president of that organization; "International Brotherhood of Bookbinders," John Ross; "The Feeder," William F. Delaney; "International Typographical Union," M. H. Madden; "Our Employers," Thomas Knapp; "Journals of the Craft," M. J. Carroll; "The Labor Problem and its Solution," Millard F. Bingham; "Our Business Friends," Robert D. Sawyer; "Chicago, No. 3," James H. Bowman. On Friday the delegates were the guests of the Ault & Wiborg Printing Ink Company and the C. B. Cottrell Printing Press Company on a trip down the drainage canal, which was somewhat marred by inclement weather, as was a lake excursion planned by Mr. H. W. Thornton, of the Huber Printing Press Company, for Saturday evening.

The convention was in every way a pronounced success. The attendance was the largest in the history of the pressmen's International, while every delegate in attendance seemed actuated by a desire to first transact the business for which he came here, and then to enjoy himself — thoroughly, but in the most gentlemanly fashion.

SOME NOTES ON PUBLICITY.

BY F. PENN.

I HAVE at various times noted the neat typography and clever advertising put out by John T. Palmer, printer, 406 Race street, Philadelphia. He has now adopted a plan of issuing little text cards of a "fetching" style that no doubt has influence in bringing him trade. One of these cards reads as follows:

"'Tis easy enough to be pleasant,
When life flows by like a song;
But the man worth while,
Is the man with a smile,
When everything goes *dead wrong*."

Mr. Palmer adds that printing won't go wrong if he does it.

F. W. Thomas, engraver and printer, 239 Superior street, Toledo, Ohio, issues a well-printed circular advertising his business, the strongest phrase in which is: "You cannot afford to use common stuff." A lack of compactness in Mr. Thomas' work is an element that offends my taste.

Among the circulars issued by William G. Johnston & Co., Pittsburg, Pennsylvania, is one advertising their numbering machine. They say, "Your hairs are all numbered, but you will need a machine for use on your vouchers, orders, etc." Messrs. Johnston should confine their assertions to facts.

I have already had occasion to notice in this column the work of H. I. Ireland, of Philadelphia. I have just had handed me a little pamphlet on posters which he has gotten out. It is a clever advertisement of "Posters That Post." The work shows miniature designs of over a dozen of the most catchy, all printed in the original colors. The designs are original, the drawing correct and the coloring good. It is a neat booklet and I am sure will have its effect in bringing in trade.

The indefatigable persistence of William G. Johnston & Co., Pittsburg, Pennsylvania, instigated by Charles H. Clough, I have no doubt, compels my admiration. For a time, weeks perhaps, I fed my capacious basket with the familiar and oft-recurring batch of advertising. But now I look over the matters and find much to commend. In one of the neat little books "Clow" says: "No one expects to purchase diamonds at the price of paste. Neither can you obtain *good printing* at the price of slop work. There are printers and PRINTERS."

The managers of *Carson-Pirie Monthly* understand the value of humor as an advertising force if the little card they have sent out with their compliments may be taken as a criterion. On the card is shown a melancholy appearing cow in a field with four large haystacks. The following verse explains her state of mind:

"The Worry-Cow might have lived till now
If she hadn't lost her breath —
But she thought her hay wouldn't last all day
So she worried herself to death."

One of the cleverest advertisements I have seen lately is the "Portrait of a Lady" being sent out by the Ault & Wiborg Company, of Cincinnati. The design is by Farny, and an etching effect is produced by printing the cut in black upon Japanese paper and attaching it to a sheet of parchment vellum, upon which has been printed the same cut in a Persian orange. By placing the Japanese paper in perfect register upon the other sheet the peculiar etching effect is produced, which is very pleasing. This is my idea of a good advertisement; it is something people will keep

and talk about. Ault & Wiborg inks will now become wider known than ever through this last method of publicity.

THE Printer-Laureate agitation should suggest some bright advertising ideas to printers.

A suggestion:

WHO IS YOUR PRINTER?
The Campbell Printing Press &
Manufacturing Company offers practically
THOUSANDS OF DOLLARS
REWARD
For the most worthy successor
OF BEN FRANKLIN.

I HAVE received a well-constructed advertising booklet from the *Monetary Times* office, of Toronto, Canada. It is laconically titled "Taffy," and advertises the *Monetary Times*. It is a good appeal to business sense, but I do not like the line at the foot of the second page, "You Ought to Take It." This advice is as frequently seen as one sees flat and unprofitable advertising. I would also have preferred the book stitched with silk thread. It would not have cost much more and would have saved a cheap appearance which the book has, in spite of its neat typography and terse appeal.

R. C. McLEAN, editor of the *Inland Architect*, is an adept at writing "outing" notices for the railroads. An ardent sportsman himself, Mr. McLean uses Stanton's quaint verse to advantage, thus:

"When the hills 'way off are looking green and blue,
It's time to take a day off with the daisies and the dew.
Don't you wish for a fish when the trees are going swish?
When the honeysuckle's clingin' an' the cattle bells a-ringin',
Don't you wish?

"Don't you pine for the shine of the meadows cool and fine?
When you'll hear the cattle lowin' and see the flowers a-blowin',
And the world with beauty glowin',
Don't you pine?"

And again:

"The winds are quite invitin'
An' they're gettin' down to play
Where the silver perch are bitin',
In the cool lakes far away.
The violet's peepin' from the sod,
The sweetheart's at the gate—
One liar's got a fishing rod,
T'other's diggin' bait."

I NOTICE in the issue of *Geyer's Stationer* for May 28, the advertisement of the Acme Stationery & Paper Company, the first lines of which read: "Be prepared for a prosperous new year; wait for our salesmen." This form of publicity may be all right, but I have my doubts about it. It certainly shows a lack of attention on the part of the advertiser, or of the advertising manager of the paper it appears in (if the paper has one). I would about as soon think of advertising duck suits in December or fur-trimmed ulsters in July. It is bad enough to run one advertisement continuously, but if this must be done let it be of the all-the-year-around variety, and not one referring to some particular season. If the Acme Company are anticipating things, and talking about 1897—then I take back all I have said.

TO USE WOOD ENGRAVINGS.

It is said that one of the leading magazines has decided to expend about $30,000 for wood cuts during the ensuing year. While in some quarters work on half-tones is showing still further advances, there are indications also that old-fashioned wood engraving will be supplied to some extent by various publications during the current year.—*Fourth Estate.*

I CONSIDER THE INLAND PRINTER a valuable part of the equipment of an up-to-date office.—*F. H. Abbott, Printer, San Francisco, California.*

THE PRINTER LAUREATE.

The following letter, which was received too late for our correspondence column, would seem to indicate that the printer laureate will be found in the East, unless the printers of the West and South unite on a candidate whom they consider worthy of the honor:

To the Editor: NEW YORK, June 20, 1896.

DEAR SIR,—I have the pleasure of forwarding to you the results of the voting for Printer Laureate in the contest now going on. Many candidates have been developed, but so far few away from New York who have gathered many votes. This surprises me. I had felt sure that before this time some prominent candidates would be found in Chicago, Philadelphia and Boston, but I have been disappointed.

Those who are now at the head of the polls are Mr. Louis H. Orr, whose abilities have been known to the people of New England for many years and to New York for the past four or five; Mr. Paul Nathan, whose skill as a dextrous designer and printer of small work is unequaled; Mr. A. V. Haight, whose reputation extends to the Old World, and Mr. Theodore L. De Vinne.

We trust that in the South and West some new candidate will soon arise, as there are many men of great ability in printing to be found in the larger towns of that section. It is no longer the case that the great cities on the Atlantic seaboard monopolize the abilities of the nation. Very truly yours,

W. W. PASKO,
Chairman Printer-Laureate Committee.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

"THE ROAD TO CASTALY," by Alice Brown. Boston, Copeland & Day. Price, $1. There is very little in this pretty book to fix the attention, apart from its beautiful typography and tasteful binding.

"THE CAPTURED CUNARDER," by William H. Rideing, comes from the house of Copeland & Day. The front cover and back design, by E. B. Bird, are the same as that of the poster of the book, shown in these pages in May number. Paper and print are in excellent taste.

"LYRICS OF EARTH," by Archibald Lampman. Boston: Copeland & Day. Price, $1. The verse of this young and gifted Canadian poet is filled with melody. To all lovers of nature the "Lyrics of Earth" are full of charm, and the beauty of form in which the volume is presented must be appreciated wherever cultivated taste is to be found.

THE *Trade Press*, under the capable editorial management of Mr. Irving G. McColl, has earned for itself a high estimation among the trade journalists of the country and elsewhere. The third volume commences with the May number, which, if indicative of the numbers that are to follow, will make the paper indispensable to every publisher of trade papers and to trade press advertisers.

THE *Evening Press*, of Grand Rapids, Michigan, has recently issued an elaborate poster, designed by Mr. F. D. Schook, of that city, the mechanical work being done by the Grand Rapids Lithographing Company. The design is strong, and by the use of flat tints and colors a most striking effect is produced. The company and Mr. Schook both have reason to be proud of the poster.

THROUGH the courtesy of Mr. Homer Barry, compiler and publisher, THE INLAND PRINTER is in receipt of a copy of the Wilmington (Del.) City Directory for 1896. Directories without number are published in different parts of the country, and ordinarily there would be no excuse for making any special reference to them. In this case, however, we consider it worthy of note that Mr. Barry has tried to get away as much as possible from the common everyday directories, and has introduced features which make them art publications as well as books of reference. We are glad

to hear that the business people appreciate his efforts in this direction. The book is set in neat style, clearly printed upon good paper, and contains a number of very attractive inserts which add a great deal to its beauty and value. It is neatly bound, and handsomely stamped in gold. Mr. Barry deserves credit for the efforts he is making to get directories out of the old rut.

"ANDERSON'S PHOTO-MECHANICAL PROCESSES," and "Guide to Color Work" by Macfarlane Anderson. New York: E. & H. T. Anthony & Co. This book presents a very practical appearance, bound in red flexible leather with a pocketbook flap. It is excellently printed on good paper and the illustrations are quite numerous. The field of the photo-mechanical processes is covered, and the department of color work is given much space. The table of contents must prove attractive to the student, thus: The negative bath —useful formulas—failures and remedies. The studio. Photolithography—gelatine. Collotype—gelatine filter—drying oven—rollers—Pretsch process. Photogravure—Klic typogravure—dusting-in process. Zinc-line etching —formulas. The half-tone negative—distance stops and exposure—elliptical diaphragm. The full-tone or high-light process. Single-line negatives from cross-line screens. Intensification and reduction of the half-tone negative. Bitumen half-tone process—the asphalt process. Enamel half-tone process. Proving and blocking. Color screens for photochromic work—color sensitizers—Lovibond's tint-ometer. Anderson's revolving multangular grating. Photochromic transfers for litho printing—tinfoil. Half-tone printing—make-ready. Electrotype molding. Stereotyping. Apparatus, tables and formulas.

OF INTEREST TO THE CRAFT.

THE Enterprise Printing Company, Cleveland, is now a union office, a mutual agreement for one year having been signed by that company and the executive committee of No. 53.

THE official organ of the chapels in Minneapolis, Minnesota, is a neat little leaflet entitled *The Kicker*. It deals in sprightly personalities mainly. S. Eugene Palmiter is the editor-in-chief.

A NUMBER of the unemployed printers in Sydney, New South Wales, are to be given employment by the government in forest thinning. In other words, the advent of the linotype has compelled the old-time printer to take to the woods.—*Newspaperdom.*

DIFFERENCES having arisen between members of Typographical Union No. 233, of Niagara Falls, and the publishers of the Niagara Falls *Cataract*, District Organizer James M. Lynch, of Syracuse, New York, was sent for. He held several conferences, but could not arrange a settlement. The union has now started the *Evening Mail* in opposition to the *Cataract*. The first issue was May 11.

A SUBSCRIBER asks: What is the number of men, all told, the world over, engaged in the lithography of Senefelder? How many processes have since entered the field—that is, those having a connection with the original craft? And which of the processes are the most popular and when were they introduced? We leave the answering of these questions to our readers at large, as we confess ourselves unable to give the statistics.

PHOTOGRAPHING TYPE FOR PRINTING.—One of the most interesting patents that has been issued for some years is that of Friese Greene, claiming certain improvements in setting or composing letters, etc., and producing photographic negatives or transparencies therefrom. It is practically, says the *Photogram* (England), a combination of the typewriter and the camera. The lines of matter are written by a typewriter part of the machine on a continuous strip. The camera is provided with a continuous strip of sensitive film, and after each line has been typed and justified, a negative is made of it upon the sensitive film strip, which has been moved up just sufficient space to take a line. When this negative has been developed it is possible to print from it by means of any photographic printing machinery.

WHEREAS apprentices at most other trades fifty years ago had but one event during their term of service which they would be likely to remember, the printer boy usually had two—the first on his initiation, and the second when he emerged from the office a full-fledged printer. The first person at whose "freedom" celebration I was present was William Lloyd Garrison. He had got through his long apprenticeship, and the day had come for his deliverance. The custom was to place the subject on a stool, and the other boys would join hands and form a ring around him. On this occasion the ring was augmented in size by delegates from the other office in the town, for Will Garrison was no common boy. A soloist was appointed to sing or intone or recite, and the whole crowd struck in on the chorus. Some half-dozen verses were sung, and at the end of each verse the victim submitted to having his ear twisted more or less vigorously by all his followers. The exercises were usually brought to a close by partaking of an abundance of crackers and cheese, and sometimes lemonade.—*Greenleaf Clarke.*

THE members of the International Lithographic Artists' and Engravers' Insurance Protective Association were highly elated May 15, when Bishop Potter's decision in the matters in dispute between the association and the lithographers was made public. When the lithographic artists went out on strike last winter, it was mutually agreed between employes and employers that the matter in dispute should be left to Bishop Potter for settlement, and both sides agreed to abide by his decision. Bishop Potter sent his decision to the Lithographers' Association May 14, and it was made public May 15. The question of the number of hours' work which should be required of the employes was lengthened to 47½ instead of 44 hours, and that was the only point in the decision upon which the employers can claim a victory. In everything else the employes have by far the best of it. The question of piecework was decided in the negative, and that is looked upon as the most important object of the reference.

TRADE NOTES.

THE Plain Dealer Company, Cleveland, moved into its new block June 1, and when settled will have a model plant.

A CIRCULAR has been issued by the Inland Type Foundry, St. Louis, showing the path of the cyclone in that city on May 27.

THE Wolverine Printing Company, Detroit, successors to the Wilton-Smith Company, have removed to the new *Journal* building, corner Fort and Wayne streets.

WM. M. TOMLINSON, for the past year recording secretary of Columbus Typographical Union, No. 5, has bought an interest in the Union Printing Company of that city.

MR. DAVID R. THOMPSON, formerly manager of the Kay Printing House, 149-153 Leonard street, New York, is now connected with the New York branch of the Ault & Wiborg Company.

IN Portland, Oregon, the Lewis & Dryden Company have been succeeded by C. H. Crocker, of San Francisco. H. R. Lewis continues as manager. A. Anderson & Co. have been succeeded by the Anderson Printing & Lithographing Company. Marsh & Co. have recently put in a new Mergenthaler machine. The *Oregonian* is setting matter for

the job printers for 40 cents per thousand, solid. Eight linotypes are in the office. The difference between the Hodson-Erwin Company, the Longshore Printing Company and Posson & Co., and the typographical union still continues.

THOMAS GARNAR & Co., of New York, were awarded the contract to supply the Government Printing Office at Washington with all grades of bookbinding leather for the year commencing July 1, 1896. They have held this contract for years past.

W. N. DURANT has received a medal and diploma for his counting machines and tallies, exhibited at the World's Columbian Exposition. Two of his employes also received diplomas of honorable mention for assisting in making his exhibit a success.

CHARLES F. JONES has been appointed advertising manager of the New York store of Siegel, Cooper & Co. Mr. Jones' advertising work began in Louisville, Kentucky, but he outgrew that city and moved to Chicago, where he did work in the advertising line for some of the most prominent houses in that city.

THE Cleveland *Press* has put in nine Mergenthaler machines in place of nine Rogers, which have been used the past two and a half years. They are: five nonpareil, three duplex — agate and nonpareil — and one head machine. One of the duplex machines will be supplied with two-line initial letters for "liners."

THE partnership heretofore existing between Charles B. Hughes and Guy P. Lewis, under the firm name of the Decatur News Company, has been dissolved. The business will be continued by Charles B. Hughes and J. P. G. Elkin, under the firm name of Hughes & Elkin, at 320 North Main street, Decatur, Illinois.

H. ESTES WRIGHT, for twenty-three years with Pulsifer, Jordan & Co., paper dealers, Boston, has taken an interest in the new paper company in that city, the J. P. Jordan Paper Company, of which Colonel J. P. Jordan, late of Pulsifer, Jordan & Co., is president. The new company is located at 198-202 Congress street.

THE Thorne Typesetting Machine Company report that the first week in June was one of the best in the history of the machine for booking new business. The Pawtucket (R. I.) *Times* have added another to their plant, making four now in use on the *Times*, and the Phelps Publishing Company, Springfield, Massachusetts, have added a fourth Thorne to their equipment.

J. & F. STRAUS, Cleveland, Ohio, have put in a Harris automatic press, which is giving good satisfaction. This firm does a large envelope trade, which is one of their specialties, and this press is just what is needed for their increasing business. The shop where this press is made, at Niles, Ohio, is a part of the house in which William McKinley, the Republican nominee for President, was born.

THE Keystone Press has moved from Wellston, Ohio, to Portsmouth, Ohio, where, with an up-to-date equipment and a much larger territory to work, the prospects are ripe for an ever-increasing patronage. This concern started with a small press some two years ago, with scarcely any capital; but, by close application to business and studying the wants of its patrons, has today one of the best offices in Southern Ohio, outside of Cincinnati.

THE inserts of the Ault & Wiborg Company have always attracted a great deal of attention, not only on account of the striking colors used, but the originality and beauty of the designs. For the August issue they promise something entirely out of the ordinary run. They will offer $30 in prizes for the solution of what they call the "chromatic puzzle." A straight paragraph of reading matter is given, in which a number of words have been left in blank to be filled in with the names of the various colors used by printers, manufactured by the company and found in their specimen book. At first sight this would seem to be an easy matter, but the difficulty is to get everyone of the colors placed in just the right place. Answers are to be received up to the first of October, so our readers will have plenty of time to think over the matter. The true answer will be shown in the November insert, printed in the various colors. Watch for the August insert, and be sure and send in your answer to the puzzle.

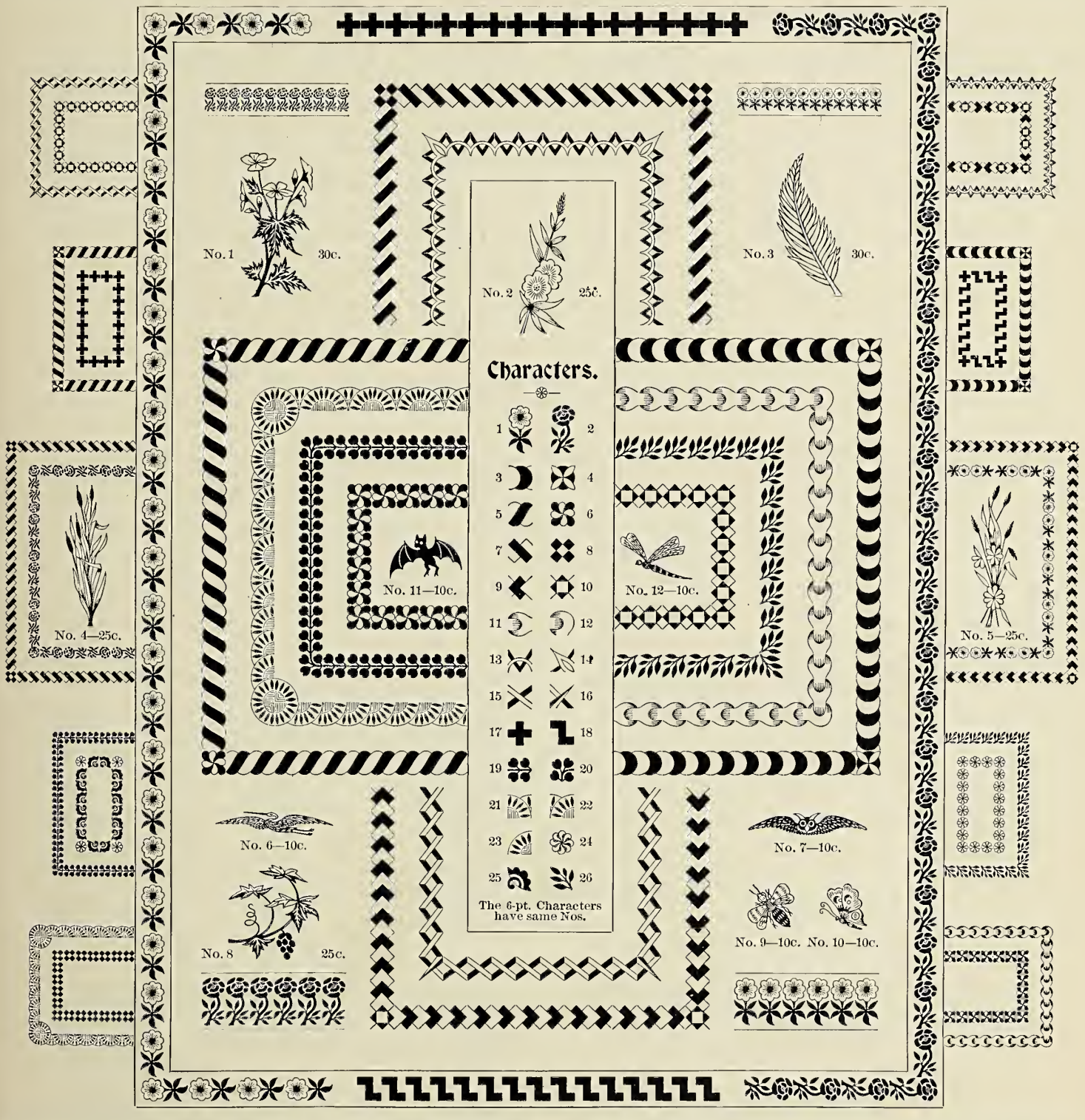
EMERSON DE PUY has acquired a financial interest in the *Saturday Review*, Des Moines, Iowa, and been elected treasurer of the Saturday Review Publishing Company and business manager of the paper. Mr. De Puy's wide experience in the business world and his thorough capabilities in the art of judicious advertising make him a valuable acquisition, and THE INLAND PRINTER expects to see the *Review* enjoy a boom in every department that will make its owners and readers supremely delighted.

THE plant and business of the well-known Sabiston Lithographic and Printing Company, of Toronto, has been purchased by a number of business men, some prominent in Montreal commercial circles, and some connected with the old-established Toronto Lithographing Company. The business will be continued under the name of the Montreal Lithographing Company. It is intended by the new management, which will have abundant capital, to put in new machinery and appliances, so as to make the plant thoroughly up-to-date in all its departments.

THE Byron Weston Company's new specimen book of linen ledger and record papers is out. The frontispiece is a handsome half-tone view of their mills. Besides samples of all their linen ledger and record papers the book shows the linen folios, flat caps, demys and mediums which they are now making. They have this to say regarding paper-making: "Before the invention of paper the writings of the ancients were made on bark, leaves, stones, ivory tablets, metal plates, and soft bricks stamped and afterward baked. Eighteen hundred years ago papyrus was in common use. This was procured from the papyrus plant, or reed, growing in moist places by river banks. The stalk could be unrolled into sheets, the part next the bark being thick and strong while that near the center was thin and delicate. Papyrus was still used as late as the twelfth century, but gradually gave way to the use of parchment made of skins. Paper was first made from fiber in Spain, by the conquering Saracens, in the year A. D. 704, who it is supposed brought the invention from China. Their method was to pound the rags of fibrous materials in mortars till reduced to a short fiber pulp, then spread on frames made of reeds. In the year 1150 the Germans began making paper from rags, and in 1588 a German made such good paper in England that Queen Elizabeth knighted him. Before 1798 all paper was made by hand; in that year Louis Roberts, of France, invented the machine now called the Fourdrinier, which made paper in continuous web. About the year 1840 the cylinder and Fourdrinier machines were perfected to such a degree that the making of paper by hand was almost abandoned, as the machine made more uniform and, in most respects, better paper. The dry climate and clear atmosphere of New England, and the abundant springs and artesian wells, enable the American to make such paper as can hardly be produced in other parts of the world; paper that will stand the test of ages and can be used 'In records that defy the tooth of time.' Dalton, Berkshire County, Massachusetts, U. S. A., is thought to be the best location for making hard, well-sized paper, being at a height of between one and two thousand feet above the level of the sea, and having the purest of artesian well and spring water in abundance."

"Ondate" Borders and Ornaments

BORDERS IN TWO SIZES. SIX POINT—5 FEET (ONE CHARACTER) $1 75. TWELVE POINT—5 FEET (ONE CHARACTER) $2 00.
Corner pieces included where made. The running pieces are cast on One and Three Em bodies.



A. D. Farmer & Son Type Founding Co., N.Y.

Established 1804. BRANCHES: CHICAGO, PHILADELPHIA, DETROIT, SAN FRANCISCO. Not in The Trust.

IN STOCK AND FOR SALE AT OUR CHICAGO HOUSE, 111 & 113 QUINCY ST., CHICAGO.

RAMONA SERIES

30 POINT 6 A 14 a $4 75

Theatrical Manager Organizing Famous Vaudeville Companies
Superior Acrobatic Performances Advertised

24 POINT 8 A 20 a $4 60

Dancers and Singers Entertaining
Grand Weekly Concerts
12345678

18 POINT 10 A 32 a $4 50

Quarters Secured at the Aldine Hotel
Arrival of Celebrated Persons
1234567890

SANTA CRUZ SERIES

24 POINT 18 A $3 75

PUBLIC REHEARSAL PROMISED BY AMATEUR MUSICIANS
INSPIRING ◇ MARCHES ◇ RENDERED

18 POINT 24 A $3 00

PRINTED INVITATIONS MAILED
RECEIVING ◇ PRESENTS
◇ 1234567 ◇

12 POINT 30 A $2 50

RURAL LANDSCAPE SCENERY ADMIRED
SURGING ◇ MOUNTAIN ◇ STREAM
◇ 1234567890 ◇

PALO ALTO SERIES

24 POINT 6 A 20 a $5 50

Storms Damaged Property
TORNADOES
12345678

18 POINT 8 A 26 a $5 00

Evidence Secured by Reporter
PUBLISH REPORTS
12345678

American Type Founders Company

For Sale at all Branches and Agencies

AMERICAN TYPE FOUNDERS COMPANY

SELF SPACING PIECE FRACTIONS.

Patented September 3, 1895.

PRICE, PER FONT, EACH SIZE, $2.50

12 POINT OLD STYLE No. 26

1234567890 1/4 3/4 1/5 2/5 3/5 4/5 1234567890
1234567890 2 1/16 3 15/32 4 61 7/32 1234567890

11 POINT OLD STYLE No. 25

1234567890 1/4 3/4 1/5 2/5 3/5 7/8 8/9 1234567890
1234567890 20 25/32 23 17/32 146 19/32 1234567890

10 POINT OLD STYLE No. 24

1234567890 1/4 3/4 1/5 2/5 3/5 4/5 1/7 1234567890
1234567890 36 15/32 46 17/32 565 19/32 1234567890

9 POINT OLD STYLE No. 28

1234567890 1/4 3/4 1/5 2/5 3/5 4/5 1/7 2/7 2/3 1234567890
1234567890 25 10/32 36 15/32 46 17/32 50 25/32 1234567890

8 POINT OLD STYLE No. 22

1234567890 1/4 3/4 1/5 2/5 3/5 4/5 1/7 2/7 5/8 7/8 1234567890
1234567890 4 5/50 25 15/16 36 15/32 46 17/32 56 25/32 1234567890

6 POINT OLD STYLE NO. 27

1234567890 1/4 3/4 1/5 2/5 3/5 1/7 3/7 5/7 1/8 3/8 5/8 7/8 8/9 1234567890
1234567890 5 1/10 5 15/32 36 17/32 46 15/32 56 25/32 76 37/64 1234567890

12 POINT No. 31

1234567890 1/4 3/4 1/5 2/5 3/5 4/5 1234567890
1234567890 2 7/16 3 15/32 4 61 7/32 1234567890

11 POINT No. 21

1234567890 1/4 3/4 1/5 2/5 3/5 7/8 1234567890
1234567890 2 5/32 23 17/32 4 61 9/32 1234567890

10 POINT No. 17

1234567890 1/4 3/4 1/5 2/5 3/5 4/5 1/7 1234567890
1234567890 36 15/32 46 17/32 565 19/32 1234567890

9 POINT No. 32

1234567890 1/4 3/4 1/5 2/5 3/5 4/5 1/7 2/7 2/3 1234567890
1234567890 25 10/32 36 15/32 46 17/32 50 25/32 1234567890

8 POINT No. 18

1234567890 1/4 3/4 1/5 2/5 3/5 4/5 1/7 2/7 3/7 5/7 1234567890
1234567890 4 5/50 25 15/16 36 15/32 46 17/32 56 25/32 1234567890

7 POINT No. 23

1234567890 1/4 3/4 1/5 2/5 3/5 1/7 3/7 5/7 1/8 3/8 5/8 7/8 1234567890
1234567890 25 15/32 36 17/32 46 19/32 56 25/32 56 10/1000 1234567890

6 POINT No. 20

1234567890 1/4 3/4 1/5 2/5 3/5 1/7 3/7 5/7 6/7 1/8 3/8 5/8 7/8 8/9 1234567890
1234567890 15 1/10 25 5/32 36 17/32 46 19/32 56 25/32 76 37/64 86 5/64 1234567890

Only Complete Type Founding Concern in America

WHITEFACE AND TABLE FIGURES.

These Figures are cast on en set. Lightface Figures are used for A.M. time, and Heavyface and Whiteface Figures for P.M. time.

6 POINT WHITEFACE FIGURES No. 2. PER LB. $2.00

3.11	10.00	6.09	0	Lv....TELL CITY....Ar	148	11.58	9.54	12.59
3.35	10.05	6.13	8	.....Cannelton.....	144	9.01	9.42	12.52
3.52	10.40	6.44	11	....Warrensburgh.....	139	9.24	9.33	12.46
4.19	11.08	7.12	29	.....Everrest.....	124	9.49	9.05	12.30
4.36	11.10	7.19	33	..... Hiawatha	99	10.14	8.56	12.24
5.13	11.13	7.26	44	.....Fallsdown.....	92	10.19	....	12.18
5.37	11.18	7.34	53	.....Auburt.....	96	10.23	8.10	12.07
5.48	11.35	7.39	82	....Euglad.....	75	10.29	7.47	11.53
6.29	11.39	8.00	100	.....Sprigsville.....	73	10.39	7.28	....
6.46	11.43	8.09	108	..... Bismarck	60	10.46	6.59	11.39
7.00	11.47	8.23	112	..... Sarah	66	10.56	6.31	11.32
7.18	11.58	8.38	122	.....Highway.....	52	11.00	6.04	11.26
7.38	12.12	9.00	124	.....Harpsville.....	49	11.02	5.20	11.17
8.26	12.29	9.14	128	.....Locust.....	42	11.12	4.50	11.06
8.50	12.32	9.19	134	.....Rockport.....	35	11.24	4.43	10.48
8.59	12.44	9.21	136	.....Cloverport.....	27	11.28	4.12	....
9.04	12.46	9.34	139	.....Graysville.....	20	11.32	3.30	10.28
9.33	12.43	9.45	144	.....Dark Woods.....	8	11.39	2.48	10.21
9.51	12.59	9.57	148	Ar.....OMAHA.....Ar	0	11.44	1.28	10.13

8 POINT WHITEFACE FIGURES No. 1. PER LB. $1.60

4.36	7.00	8.36	Lv. TRENTON .Ar	9.45	8.56	12.59
5.39	7.25	9.46	....Boonman....	7.54	6.49	12.42
5.47	7.37	9.36	....Chamotis....	7.22	6.21	12.35
6.10	8.01	10.16	.... De Soto	.....	.....	12.20
6.56	.....	11.22	..Murphysburg .	6.26	5.43	11.50
7.21	8.19	11.49	....Graftown....	6.14	4.26	11.43
8.37	8.25	12.26	.... Memphis....	5.36	3.45	11.39
9.57	8.46	1.17	....Kirlwood....	3.24	2.50	11.20
10.08	.....	2.24	....Oakwood....	2.52	1.24	11.15
10.45	9.13	3.58	...Brookwine...	.....	.....	10.59
10.59	9.21	4.14	.....Frotida.....	2.20	12.46	10.37
11.13	9.33	6.26	....Fast Mail ..	1.34	11.13	10.25
11.2	.....	8.44	....Catsburg ...	12.27	10.52	10.19
11.47	9.59	9.26	Ar..ELKTOH..Lv	11.02	10.20	10.02

5 POINT TABLE FIGURES No. 31 — LIGHTFACE — PER LB. $1.80

5 POINT TABLE FIGURES No. 32 — HEAVYFACE

7 68	8 01	12 00	8 10	0	Lv....BROOKJAM....Ar	239	9 59	7 58	12 59	9 56
8 02	8 23	12 03	8 39	12	.....Cayuka.....	236	9 57	7 50	12 47	9 34
9 48	8 26	12 12	8 43	24	.....Quickspot.....	230	9 56	7 49	12 48	9 22
10 10	8 29	12 20	8 48	35	.....Clinton.....	199	9 35	7 34	12 34	8 50
10 12	8 34	12 23	9 00	46	.....High Cliff.....	93	9 08	7 00	12 29	8 34
10 24	8 46	12 29	9 30	69	..... Grassland.....	88	9 05	6 57	12 02	8 23
10 20	8 56	12 32	9 42	96	..... Milldaun.....	82	8 59	6 50	10 53	8 09
10 39	8 59	12 35	9 49	100	.....Cashdown.....	68	8 40	6 48	10 49	7 57
10 42	9 08	12 38	9 52	233	.....Southwind.....	44	8 26	6 39	10 29	7 34
10 49	9 52	12 40	9 55	236	..... Freemon.....	13	8 23	6 24	10 20	7 30
10 59	9 55	12 50	9 59	239	Ar.....TROY.....Lv	0	8 02	6 22	10 13	7 12

5½ POINT TABLE FIGURES No. 31 — LIGHTFACE — PER LB. $1.44

5½ POINT TABLE FIGURES No. 32 — HEAVYFACE

2 51	10 08	1 10	7 37	0	Lv.. OMAHA ..Ar	227	11 36	9 35	9 45	11 55
3 07	10 30	1 20	7 55	38	.....Milecruz.....	223	11 18	8 10	9 30	11 42
3 25	10 55	3 15	10 15	73	.....Elkhorn.....	221	10 44	8 05	7 45	11 25
3 41	9 30	4 05	10 33	70	....Waterloop....	216	10 20	7 05	7 25	10 42
3 49	9 35	.....	10 49	90	.....Valley.....	90	10 20	5 55	5 35	10 22
.....	9 43	4 24	11 10	202	.....Rogers.....	68	.....	4 05	3 35	10 11
.....	9 54	5 30	.....	208	.....Shuser.....	43	8 36	4 00	3 20	10 00
4 10	7 10	7 05	11 25	215	.....Chapvan.....	23	7 45	4 10	2 30	8 59
4 40	6 45	7 35	12 00	221	....Nehakawti...	12	2 20	2 43	2 20	8 44
5 02	2 00	7 00	12 20	227	Ar..ARCADIA..Lv	0	1 35	2 22	12 05	8 30

6 POINT TABLE FIGURES No. 31 — LIGHTFACE — PER LB. $1.16

6 POINT TABLE FIGURES No. 32 — HEAVYFACE

2 45	10 05	1 10	0	Lv.....ST. LOUIS.....Ar	200	12 05	4 50	12 30	
3 01	10 25	1 29	12	.....Pacific.....	193	11 58	3 30	12 33	
3 14	10 40	3 15	36	.....Washington.....	148	11 39	3 20	11 55	
3 25	10 45	4 05	90	.....Chamois.....	125	11 19	3 12	11 45	
3 35	11 00	4 24	124	.....Jefferson City.....	113	11 10	2 17	11 20	
3 50	11 18	5 30	135	.....California.....	84	11 00	2 05	10 50	
4 05	11 35	7 05	168	.....Tipton.....	63	10 41	1 45	10 35	
4 18	11 50	7 34	189	..... Sedalia.....	20	10 31	1 27	10 20	
4 35	11 53	7 47	200	Ar....ATCHISON.....Lv	0	10 12	1 10	10 05	

7 POINT TABLE FIGURES No. 31 — LIGHTFACE — PER LB. $1.00

7 POINT TABLE FIGURES No. 32 — HEAVYFACE

7 00	1 45	4 45	Lv.....TYPTONE.....Ar	9 20	12 15	4 41	
7 23	2 05	4 00	.....Atransas.....	9 05	12 10	4 22	
7 47	2 17	4 15	.....New Orleans.....	8 50	11 15	3 07	
8 15	2 30	5 55	.....Ontarreo.....	8 25	10 50	3 20	
8 55	2 50	5 15	.....Leavenworth	8 05	10 40	3 47	
9 21	3 15	6 58	..... Buffaloville	8 05	.....	3 37	
9 50	3 45	7 05	.....Junasburg.....	7 45	9 49	3 28	
10 10	4 10	8 25	Ar.....LEAHM.....Lv	7 30	9 00	2 58	

Everything for the Printer Covering the Continent

ANOTHER NEW SERIES, Cast on

Standard Line

and Unit Sets

EXTENDED WOODWARD

Useful Companion Series to

WOODWARD, CONDENSED WOODWARD
and WOODWARD OUTLINE

Designed and Manufactured by the

Inland Type Foundry

217-219 Olive St., Saint Louis

Kept in stock and for sale by Standard Type Foundry, Chicago; Crescent Type Foundry, Chicago; Golding & Co., Boston, New York, Philadelphia and Chicago; Freeman, Woodley & Co., Boston; Pacific States Type Foundry, San Francisco; California Type Foundry, San Francisco; Dominion Printers' Supply Co., Toronto.

Extended Woodward

PATENT PENDING

48-POINT,	4a	3A,	$10.75
36-POINT,	5a	3A,	6.40
30-POINT,	5a	3A,	4.70
24-POINT,	7a	4A,	4.00
18-POINT,	9a	5A,	3.20
14-POINT,	12a	7A,	3.00
12-POINT,	16a	10A,	2.80
10-POINT,	18a	10A,	2.50
8-POINT,	22a	14A,	2.25
6-POINT,	—a	—A,	2.00

6-Point ready July 1, 1896.

60-Point in preparation.



AN EXAMPLE OF LINE-CUT COLOR WORK

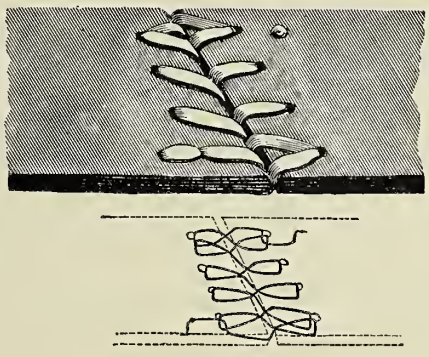
THE TROW DIRECTORY PRINTING AND BOOKBINDING COMPANY.

The insert of the Trow Printing Company, of New York, in this issue, designed by Mr. E. B. Campbell, the designer for the company, presents some features that are worthy of careful study. The portraits are studies in expression and are adapted from photographs of Mr. Campbell taken while pressing his face against a pane of glass. The design was made by Mr. Campbell for the Trow Company's new booklet. This example of line cut color work, obtained from the artist's colored sketch in such delicate shades without the use of half-tone, will be found difficult enough by anyone who cares to try similar work.

The Trow Directory Printing and Bookbinding Company has a capital stock of $1,500,000, and publishes and prints the New York City Directory, the Business Directory, and the Copartnership Directory. These directories are set up by the latest type machines and are models of typographical neatness and completeness. The printing and bookbinding department is at Nos. 201 to 213 East Twelfth street, New York, and the mailing and addressing department (the directory part of the plant) is at No. 27 University Place, where a large clerical force is kept constantly busy addressing and compiling. The company prints and binds many of the large magazines: *Scribner's*, *Godey's*, the *Metaphysical-Phrenological Journal* and others. The bookbinding department is especially extensive and is one of the largest free binderies in this country.

HOW TO LACE BELTS.

A correspondent in *Scientific American* says: "I send you a sample of belt lacing which I am using in my factory. It is far superior to any other way of lacing. It runs smoother on small pulleys, as it bends to fit them. To lace



it, commence in middle or either side. If in middle, divide the string into equal lengths; if on edge, same as sketch, by fastening one end and running across and back. You will readily see its advantages. I suggest it so others may be benefited.

WORKING PRINTERS AND THEIR HOME PRINTING OFFICES.

The Detroit *Free Press* says that Joe Mason, a veteran printer, proposes to bring before the typographical union the matter of its members doing double duty. He will cite the instance of a man who is regularly employed in a union office for nine hours each day, and who, at the end of his day's work goes home and devotes more or less time to the execution of jobwork in a small office he has set up in his residence.

"I mean to get a decision on this sort of work," said Mr. Mason. "If the union approves that sort of thing we want to understand it. We claim that we want the shorter workday, so that we may have time for enjoyment and self-improvement, and I think such work tends to falsify our claim. If one can do other work after a full day's employment at his trade, why not permit a man to hold two situations—one on a morning paper and another on an evening paper?"

It will be interesting to both compositors and employing printers to learn what decision the union will come to in this matter.

CHICAGO NOTES.

Everybody is glad to see "Andy" McLaughlin about again.

B. M. Holman, of the Lord & Thomas newspaper advertising agency, of Chicago, has been made manager of the New York office.

American Engineering has been incorporated with a capital stock of $2,500. The incorporators are John W. Culbertson, George K. Beasley and Richard A. Errion.

The West Town Printing Company is one of the latest ventures in the printing business. The office is situated at the corner of Harrison and Halsted streets. Frank A. Kidd is the proprietor.

The regular monthly meetings of the Chicago Trade Press Association will be discontinued during the summer. Due notice will be given by the secretary of the resumption of these meetings in the fall.

On June 1, the printing firm of Ryan & Hart was formed into a corporation and is now known as the Ryan & Hart Company. They make a specialty of railroad and commercial work and are located at the old stand, 22 and 24 Custom House Place.

Electrotypers' Union No. 3, I. T. U., will give its tenth annual picnic at Electric Park, Belmont, Elston and California avenues, on Sunday, August 16. The electrotypers' picnics have always been among the most enjoyable given by any union in this vicinity.

Paul J. Maas, organizer for the International Typographical Union, has been making a tour of Illinois in the interest of the printers. He reports having met with considerable success in his work of organizing. Mr. Maas intends to make an effort to plant a union of reporters in Chicago.

The Old-Time Printers' Association has obtained a charter from the secretary of state. The incorporators are the officers, Conrad Kahler, D. J. Hines and William Mill. The charter was found necessary owing to the presentation of the Franklin monument to the printers of Chicago. The Old-Timers' Association hold the monument in trust.

John W. Krueger, formerly with the Western Coated Paper & Card Company, has established himself under the firm name of Krueger & Co., at 520 Home Insurance Building, and will conduct the coated paper business in all its branches. Mr. Krueger is considered one of the best-informed men in the West in the coated paper business.

In the Photo-Engravers' and Electrotypers' fishing tournament, held at Oconomowoc lake, June 19 to 21, the fishermen of the Franklin Engraving and Electrotyping Company carried off the palm—and the fish too (a forty-inch pickerel). Messrs. Behrens and Moeng were the fortunate winners. Franklin fishermen are like Franklin engravings—hard to beat.

The revised list of probable candidates at the annual election of Chicago Typographical Union, No. 16, which will be held on the 29th of this month, is as follows: For president, W. W. Ross, F. V. Johnson, W. S. Timblin, H. G. Adair and M. Colbert; for vice-president, C. F. Sheldon, C. G. Stivers; for secretary-treasurer, William McEvoy,

Charles Gould, J. L. Bancroft, A. V. Geldert; for organizer, H. G. Martin, H. H. Hull; for delegates, Dan McCue, James Lippey, James Griffon, James Miles, H. C. Lippincott, M. B. Lehman, A. C. Rice, F. J. O'Brien, Richard Hanlon, Joseph Wallace, V. B. Williams, Frank Morrison, John McPartland and George W. Harris.

A LECTURE on "The Science of Spelling and Universal Alphabet" was delivered by Prof. Charles A. Story before the Columbia College of Citizenship at the Sherman House, June 6. The lecturer says he has invented a scheme by which all nations will spell phonetically and set type out of the same case. Dr. C. N. Haskins also spoke in advocacy of the plan.



"PUT OUT BY A LITTLE THING."

Chicago *Record's* Want ad. Illustration. Drawn by Fred Richardson.

A NUMBER of firms in the city received the long-looked-for diplomas and medals of award of the World's Columbian Exposition during last month. It being so long since the Fair closed, many of the recipients doubt the value of these evidences of merit for use for advertising purposes. Still they are glad to get hold of them for curiosities, if for nothing more.

CHARLES EDWARDS, Joseph Deutsch and Paul Heitmann have associated together under the corporate name of Edwards, Deutsch & Heitmann, in the lithograph business, and have purchased the entire plant of the Christoph Lithographing Company, 194-198 South Clinton street, and have added all necessary machinery and facilities for doing first-class work in this line.

OFFICERS of Chicago Typographical Union, No. 16, announce a disagreement in the printing office of the W. B. Conkey Company. Union linotype operators are not employed at the prescribed scale of wages. The matter is to be brought before the Allied Printing Trades Council, and it is feared that a sympathetic strike will ensue. Mr. Conkey's contention is that his principal competitor is the Blakely Printing Company, which employs non-union operators at wages lower than the union scale.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

NEATLY displayed card and letter-head in two colors from W. P. Jobson, Louisville, Kentucky. The work on both is well done.

THE Wolverine Printing Company, Detroit, Michigan: Removal notice, printed in three colors on deckle-edge stock; a very neat and artistic production.

PRINTERS requesting specimens of advertising or printing mentioned in these columns should send specimens of their own work to those of whom the request is made.

FROM M. H. Novotny, Argyle, Minnesota: A package of general commercial work, the composition on which is neat and finished in appearance, and the presswork of a high order.

THE Chambersburg Baseball Club's Score Card, printed by Henderson & Mong, Chambersburg, Pennsylvania, is a very ordinary production, both in composition and presswork.

FROM John B. Knepper, Carnegie, Pennsylvania: Cards and programmes, on which more variety of display would be pleasing, while the presswork is susceptible of improvement.

C. H. PALMER, Clay Center, Nebraska, submits some specimens of commercial work, the composition on which is neat and presswork good and clean. The blotter is a good sample of effective advertisement display.

H. J. WARRING, Noblesville, Indiana: Business card, set in excellent taste and printed in black and gold on tinted board. Letter-head would be greatly improved if the name had been set in stronger and plainer type.

BERT H. IRVING, Rockland, Massachusetts, sends a number of tickets and cards for our "agony" column. The samples are certainly deplorable specimens, but we have abandoned our agony columns and cannot reproduce the specimens.

THE Davis Printing Company, Baltimore, Maryland, forward some samples of business cards, composition on which is exceedingly neat, colors well chosen, presswork and embossing almost above criticism. They are the work of artists in typography.

A VERY neat and bright advertising folder comes to us from the firm of Fleming, Schiller & Carnrick, 40 West Thirteenth street, New York city. It is printed in three colors, on a fine quality of paper, and fully demonstrates their ability to do the best kind of printing.

GEORGE H. WOODS, with Ira C. Evans, Concord, New Hampshire, submits a card printed in colors and gold, the design, arrangement of colors, presswork and embossing all being good. His idea of using a strip of wood for giving a grain effect is excellent, if not original.

A FEW samples of everyday work as printed by Patterson & Young, St. Joseph, Missouri, give evidence of artistic treatment in both the composing and press rooms. Their selections of types, and the method of using them, are both up to date. All the work is remarkably clean and colors in perfect register.

A PACKAGE of monthly calendar cards has reached us from Milo A. Newhall & Co., Salem, Massachusetts, which are attractive in their well-contrasted colors and neat display. They should well fulfill the purpose for which they are issued—that of advertising the claim of Newhall & Co. to be printers of the first class.

BARRY & LUFKIN, Salem, Massachusetts, have a typographic artist in the person of A. A. Stewart, who forwards to us some samples of his work. The letter and bill heads are set in a very attractive and effective manner, and the advertising cards are neat yet bold in design and execution. All are good specimens of high-grade work.

A SOUVENIR programme and some booklets and cards have reached us from Joseph B. Mills, Paterson, New Jersey. The composition on all the samples is good, the presswork on some is fair, while on others—especially the half-tones—it is far from good. Some of the half-tones are very indistinct, showing lack of make-ready, while others are much spotted and dirty.

SOME time ago we received some very creditable samples of printing from the Seal Printing Company, Kirksville, Missouri, and wrote of them in a commendatory way. We note that the company have failed to keep up the standard of that work, and have reprinted our commendatory criticism on one of their salesmen's cards, which of itself is of a very poor grade of work.

R. W. EVANS, Perry, Iowa, submits two programmes, numbered 1 and 2, for our opinion as to which is the better piece of work. No. 2 has a gaudy cover, but the printing is very poor. No. 1 is plain, but very neat, and as a sample of good printing is worth 100 per cent more than No. 2. The persons who rejected Mr. Evans' work (No. 1) are no judges of artistic letterpress printing.

J. HOWARD MCMENAMIN, with George H. Buchanan & Co., Philadelphia, Pennsylvania, submits a few proofs of magazine advertisements set by him. The display is of a very high order, the cuts and general designs of each peculiarly appropriate to the subject matter of the ad., and the whole artistic in treatment. They all show an intelligent conception of the work

upon which Mr. McMenamin is engaged, and should prove very satisfactory to his patrons.

A PROGRAMME, set by two boys in the office of the Ave Maria Publishing Company, Notre Dame, Indiana, has been sent to us by one of them. The matter is well set and nicely finished, and the presswork good, being up to the average of that turned out by many pretentious offices.

"RAVELINGS" is the title of a souvenir issued by the graduates of Monmouth College, and printed by the Warren County Publishing Company, Monmouth, Illinois. It was gotten out under the supervision of James A. Gilmore. Composition good, and advertisements well and neatly displayed, while presswork — especially upon the half-tones — is commendable.

BEN F. CORDAY, Cleveland, Ohio, is a modest printer, but the samples furnished by him proclaim that he has not studied the "Art Preservative" in vain. For neatness in display, arrangement of color, and excellent presswork, we have seldom seen better specimens of work. The catalogue of the National Vapor Stove & Manufacturing Company is a high-class sample of composition and presswork.

A FOURTH OF JULY hanger, printed in three colors, by J. F. Campbell, Cherokee, Iowa, is well designed, admirably displayed, and well laid out for colors, with the exception of the line "Brilliant Fireworks," which, of all the lines, should have been in red, but which is printed in purple (red over blue). The cornice-pole and tassel effect might have been omitted without injury to the attractiveness of the hanger.

SOME admirable samples of letter-press printing have been forwarded by O. P. Leonard, with the Tolman Job Printery, Brockton, Massachusetts. The rulework designs show taste and originality, and workmanlike finish. Your idea, O. P. L., of exchanging specimens with other printers of the country is a good one, and if you were to compile a moderate-sized pamphlet, comprising your best designs, that would sell for about 25 cents, we think it should prove beneficial to yourself as well as to others.

EVANS & EVANS, Bonham, Texas, have forwarded a copy of the twenty-ninth annual catalogue of the Carleton College for Females. It consists of forty pages and cover, printed on heavy enameled stock, the front cover page being in five colors and gold. It is illustrated with several half-tone engravings, the presswork on which is very good. Composition is neat and tasteful. The embossing is a failure, but being a first attempt, may lead to something better in the future. It is almost flat and a good deal out of register.

THE high rates of advertising required by journals of large circulation at the present time demands that the printer shall use the space to the best advantage. To occupy a small space to the best advantage typographically, with a comparatively large quantity of reading matter, is a task which is sometimes difficult. From George A. Heubisch, New Haven, Connecticut, we have received a number of specimens of this class of work, which show that Mr. Heubisch has made a close study of this branch of the art, and his patronage is evidence of the fact.

THE *Echo*, a monthly publication, the organ of the Camden High School, printed by A. M. Farnsworth, Camden, New York, is a pamphlet of twelve pages and cover, fairly well gotten up and printed, with the exception of the head-letter, which should be a size smaller; and the division of words, which is open to improvement. In a half column, comprising about a stickful and a half of matter, there are five instances in which a two-letter syllable — "ed" — is turned over, and "er" and "ly" also loom up conspicuously. These faults tend to spoil an otherwise well-set paper.

"SOUVENIR OF DAYTONIA" is the title of a handsome book of seventy-two pages and cover, 8 by 10 inches in size, printed on heavy enameled stock. It is sent from the printing department of the United Brethren Publishing House, Dayton, Ohio, by W. L. Blocher. Composition is good, the advertisements being well displayed and the presswork shows careful and artistic treatment. It is a work that is creditable to all concerned in its production, and will no doubt be treasured, by all who are so fortunate as to secure a copy, for its handsome appearance as well as for the interesting papers and artistic illustrations with which its pages are filled.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

A MACHINE FOR PRINTING ADDRESSES FROM LINOTYPES.

The *Scientific American* announces that Emil Meier and Henry A. Landman, Brooklyn, New York, have invented a new machine adapted to print from linotypes, and especially designed to print envelopes, wrappers, etc., on which addresses are usually written. It has an efficient gripping mechanism to hold the linotypes while in use, a simple feed mechanism to carry the envelopes or other blanks through the machine, an automatic feed delivering the linotypes successively to the grippers on the printing cylinder, with efficient means for ejecting them after use, where they may be quickly taken up and rearranged for further work. The machine is adapted to print rapidly and well.

NEWSPAPER GOSSIP.

THE Minerva (Ohio) *News* issued a special twelve-page edition on June 5, that date marking the completion of its twelfth volume.

TO THE large list of newspapers set on the Thorne typesetting machine have been added the Joliet (Ill.) *News* and the German *Neutralist* and the *Transcript*, both of Montgomery, Alabama.

THE Toronto (Canada) *Globe* is authority for the statement that it uses up enough paper in a year's time to build a fence six feet high along the entire frontier between Canada and the United States.

NEWSPAPER men in Peoria, Illinois, have organized a press club by electing the following officers: President, R. M. Hanna; vice-president, L. P. Wolf; secretary, C. Y. Keyser; treasurer, J. B. Barnes; directors — H. M. Pindell, B. Cremer, Z. T. Brown, W. S. Brackett and W. S. Carter.

MISS MAE ATWATER, aged twenty, publishes a weekly newspaper at Hamlet, Starke County, Indiana. She acts the new woman in journalism by setting the type and running the press, in addition to editing and managing the venture. Her literary work has given her more than a local reputation.

THE management of the Hartford *Post*, of Hartford, Connecticut, announces that Mr. Charles Dexter Allen is now established with that paper as its literary editor. Mr. Allen is well known both in this country and abroad through his connection with various societies and clubs of bibliophiles, as well as by his published works on book-plates and kindred subjects.

THE Buckeye Weekly Press Association will hold its annual meeting in Cleveland on July 13 and 14. At the close of the session it is proposed to leave for the annual outing, the trip including Niagara Falls, Kingston, Montreal, Quebec and the Thousand Islands. Arrangements for the outing are being looked after by the committee, and it is anticipated that a grand time will be had by all who attend.

NEWSPAPER interviewers are asking queer questions these days. A woman reporter for a publication in New York was around in Washington recently seeking the opinions of prominent men on the effect of President Cleveland's marriage upon the political history of the United States. The exact question was: "If Frances Folsom had said 'No' ten years ago what would have been the effect upon the country?" Most everybody gave it up.

THE Kansas City *World* has contracted with the Goss Printing Press Company of Chicago for a new three-decker straightline press, to be ready to run September 1. The *World* was started a little more than two years ago, and one year later was forced to purchase a new Goss press similar to the one just contracted for. Each of the presses will have a capacity of 24,000 papers per hour, which will give the *World* ample facilities to meet its growing circulation.

ON May 29, H. S. O'Brien, a reporter on the Indianapolis *News*, purchased a couple of cans of tomatoes at a small corner grocery in the suburbs. Upon opening one of the cans his wife discovered the end of a watch chain. She lifted it out and found on the other end a woman's solid gold watch, worth about $75. A woman's name was engraved on the case. It is supposed the watch belongs to some woman employed in a canning factory, and accidentally got into the can.

THE Southern Illinois Press Association has elected officers as follows: President, F. A. Trousdale, Metropolis *Democrat;* first vice-president, Bert R. Burr, Murphysboro *Daily Democrat;* second vice-president, Theodore Stelle, Mount Vernon *Progressive Farmer;* secretary, Roy Alden, Pickneyville *Democrat;* treasurer, Arthur Oehler, Trenton

Sun. Executive Committee—J. J. Baker, Mount Vernon *Daily News*; F. W. Havill, Mount Carmel *Register*; Drew Tufts, Centralia *Daily Democrat*. John M. Rapp, Fairfield; H. H. Burr, Murphysboro, and W. J. Seil, Grayville, were selected delegates to the next meeting of the National Association. Carbondale wants the next meeting.

THIS is a supposed sample of the Texan amenities of journalism: "We would say to the loathsome, knock-kneed, piebald jabberwack that infests the editorial dugout of the *Weekly Herald*—keep your shirt on! The disgusting, idiotic drivel that emanates from the clapper-jawed, squirrel-headed, slab-sided puddle duck that spoils paper for that sewer pipe of journalism should get a pair of buckskin, kickproof pants, or else quit squirting such jobs of backhanded putrefied slime at decent papers. If the humpbacked, putty-faced vermin referred to doesn't like our remarks we will call any day and scatter a few locks of hair and brass buttons around said *Herald* office or forfeit a year's subscription."

THE following "newspaper story" is told of Minister Terrell, who represents the United States in Constantinople. Mr. Terrell's friends frequently speak of the familiar manner in which he talks to the sultan. It is said that while they were dining together one day at the palace his imperial majesty remarked that he regretted to learn that there were four newspapers in the United States which had published articles seriously reflecting on his administration, and he desired Mr. Terrell to write President Cleveland and ask him to suppress them. "Why," replied the envoy extraordinary and minister plenipotentiary of the United States, "there are 35,000 newspapers printed in the United States, and every one of them gives you h—— every morning."

MR. GREENLEAF CLARKE, one of the oldest honorary members of the Franklin Typographical Society, of Boston, Massachusetts, delivered an interesting series of reminiscences before that body on the evening of May 8: Touching upon current methods of gathering news half a century ago in contrast with those of the present day, he told this story: On one occasion a shipping reporter had met a captain just returned from the East Indies as he was boarding the Newburyport stage. He entered the stage and interviewed the captain until the stage coming to Boston was met, on which he returned. When he reached the composing room he found that all hands had gone home. He lost no time in throwing off his coat, putting his copy in type, unlocking the form, inserting the matter in its proper place, locking up the form again and leaving it in proper condition for the pressmen when they arrived later.

THE most remarkable and memorable event occurring during my apprenticeship, said Mr. Greenleaf Clarke, speaking before the Franklin Typographical Society of Boston, on the evening of May 8, was when Webster made his great speech in reply to Hayne, of South Carolina, in 1830. The excitement throughout the country was intense. Everybody was extremely anxious to hear about the great contest. What could be done to satisfy the great public anxiety? New York, Philadelphia, Boston and Providence papers held a conference, which resulted as follows, according to my recollection: Relays of the fleetest horses were stationed between Washington and New York, and arrangements were also made for the same method of transit between the latter city and Providence. It was, however, also fixed that if the weather was favorable, in addition to the relay, the Providence papers were to take advantage of the quiet waters on Long Island sound and place on board a steamer frames and cases and type and compositors. The water proved to be remarkably calm, and on arriving at Providence the speech was in type, set up on the passage, ready for proving and correcting; and, of course, was published in an extra immediately.

INVENTORY WANTED FOR A COUNTRY NEWSPAPER.

A Pennsylvanian asks for an inventory of a country newspaper outfit, at an estimated worth of $375, with enough material to publish a seven-column folio newspaper, using a patent outside or plate matter for the first two pages, and using a good, first-class hand press for printing the paper. The opinions and suggestions of the readers of THE INLAND PRINTER are respectfully invited.

OBITUARY.

MRS. EUREKA CAMILLE STOREY, widow of the famous newspaper publisher, Wilbur F. Storey, died late in May at her home in Chicago of malaria contracted in Colorado two weeks before. She was about fifty years old, and was born in Poughkeepsie, New York. In 1890, Mrs. Storey married Joseph R. Dunlop, publisher of the Chicago *Dispatch*, but separated from him about three years ago. She left a property valued at $500,000.

WILLIAM A. HOUCK, editor of the Lorain (Ohio) *Democrat*, died suddenly at his home in that city, on May 31, of acute rheumatism. Mr. Houck was born at Tiffin, Ohio, March 5, 1869. He served his apprenticeship in the *Tribune* office, of that city, when sixteen years of age. Later he became reporter on that paper, and did reportorial work on the Fostoria *Times*, Pittsburg *Dispatch* and other eastern papers. He came to Lorain in March, 1895, and took a position on the *Herald* and was for nearly a year its city editor, resigning that position to take the editorship of the *Democrat*.

THE Elyria (Ohio) *Republican* prints a portrait of Thomas H. Murray, who died at Elyria, May 12, and gives an appreciative sketch of his life. He had been foreman of the Republican Printing Company for three years. The editor of the Lorain *Daily Democrat*, W. A. Houck, paid a handsome tribute to Mr. Murray, saying that "the deceased was a young man possessed of all those rare attributes which make up a character to which a person cannot help but become attached. He was the soul of honor, most devoted and kind to his widowed mother, and a helpmate in the family." Interment at Le Roy, New York.

COL. JOSEPH K. C. FORREST, a veteran editor and brilliant newspaper writer of Chicago, died at his home in this city on the morning of June 23. Mr. Forrest was born at Cork, Ireland, in 1820, but left that city for America in 1840, coming to Chicago, where he almost immediately entered the editorial field. He was in turn connected with the *Evening Journal*, *Gem of the Prairie* (which was soon after merged into the *Tribune*), *Democrat* and *Inter Ocean*, of late years being a frequent contributor to the *Daily News* under the pen names of "An Old Timer" and "Now or Never." During the war Mr. Forrest was inspector of the Illinois troops on the staff of Governor Yates, ranking as colonel. He has also filled positions of clerk of the Recorder's court and city clerk. While working on the *Democrat* Mr. Forrest married Sarah Paddock Calhoun, a niece of the founder of that paper, who with a daughter, Mrs. Harry Boore, survives him.

GIVING ELI PERKINS A NOTICE.—One of the earliest of Eugene Field's jokes played on Eli Perkins, is told in *Current Literature*. Field was a reporter on a St. Joseph paper. Eli came along to deliver a lecture. He called on Field and asked for a newspaper notice. He expected a column at least, but next morning he simply read: "As Eli Perkins will lecture here to-night, all the railroads have arranged to give excursions out of town at greatly reduced rates." Perkins was wild, supposing a great injury had been done him, but instead the paragraph attracted so much attention that he had a crowded house.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

In issuing a business card it should be the aim to produce something that by reason of its unique or valuable features will not be consigned to the waste basket. That the Hamilton Manufacturing Company have done this will be conceded by all who read the advertisement of their Printers' Line Gauge, on page 391. They also state that in future all regular orders for cases will be filled by their "New Departure" case, which has given so much satisfaction wherever used, and this without any advance in price.

THE NEW DEPARTURE CASE.

The Hamilton Manufacturing Company have just filled a cable order for 1,400 printers' cases of their celebrated "New Departure" pattern, for the Caslon Letter Foundry, of London. This case is receiving much attention from printers and dealers in all parts of the world, and is everywhere pronounced a great improvement. The Hamilton Manufacturing Company have just received notice of the allowance of their patent on this case. The Caslon order for 1,400 cases was filled and shipped in five days. As all English cases differ in size from those used in America, it required the making of the entire order. This is a good illustration of the firm's capacity in the case line.

A NEW AGENCY.

Mr. Arthur Wilson, a well-known pressman of Lexington, Kentucky, but now in Capetown, South Africa, has started an agency in that far-away country for the sale of American printing machinery. Mr. Wilson was a conspicuous figure at the pressmen's convention last summer, in Philadelphia, where he represented Lexington Union, No. 19. The field for the sale of American machinery in that country is a large one, and Mr. Wilson is sanguine of success in his new line of work. He will act as agent for press companies and all classes of printing machinery and printing inks. Firms needing his services or wishing to gain information regarding the outlook for printers' materials in South Africa should address Mr. Arthur Wilson, Capetown, South Africa.

LOW EXCURSION RATES TO BUFFALO, NEW YORK.

On July 5 and 6 the Baltimore & Ohio Railroad will sell excursion tickets to Buffalo, New York, at rate of one fare for the round trip, plus $2, for membership fee, account National Educational Association Meeting. Tickets will be good for return until July 12, inclusive, but are subject to an extension until September 1, if deposited with Joint Agent of Buffalo Terminal Lines at Buffalo on or before July 10, 1896.

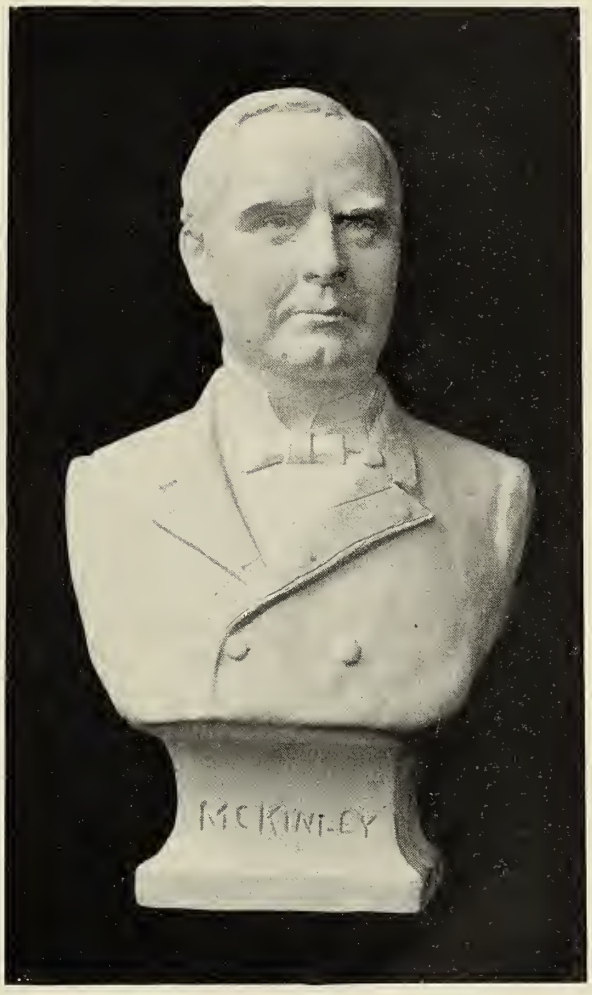
For further information call on or address L. S. Allen, Assistant General Passenger Agent, Chicago, Illinois.

PRINTERS' LEADS AND SLUGS.

There are probably but few printing offices in this country that have not in use some of the leads or slugs manufactured by J. P. Trenter, 594 Walnut street, Chicago. These goods have been on the market for over twelve years, during which time they have acquired a reputation for accuracy and superior finish that is well shown by the statements in the advertisement on page 368 of this issue, which statements can be verified at any time by a reference to Mr. Trenter's books. He has always refused to identify himself with any combination, preferring to be free to conduct his business so as to best further the interests of his patrons and himself. Mr. Trenter is the inventor of many labor-saving devices which have added much to the accuracy of his leads and slugs, and have reduced the cost of manufacture to a minimum. Printers will find it to their advantage to ask their typefounder or dealer for Trenter's leads and slugs.

A CAMPAIGN NOVELTY.

Campaign "novelties" are usually cheap goods, of no lasting worth—oftenest, indeed, intended only for the hour. The Inland Printer has received one unique campaign souvenir, however, of which such a statement does not hold

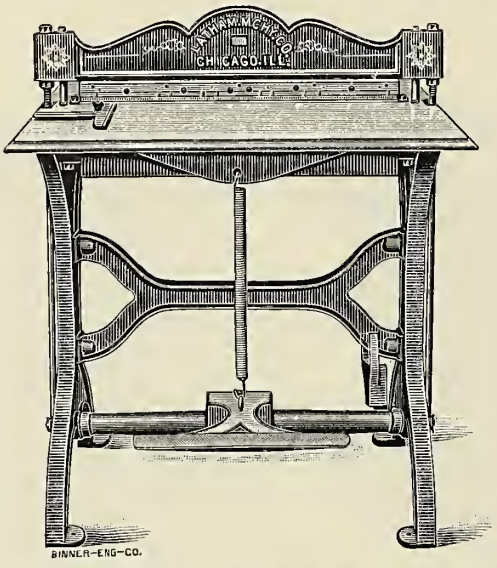


true. This is a small portrait bust of Major McKinley, executed by a Chicago sculptor, Mr. George D. Peterson. In this the artist has created not alone a work of momentary usefulness, but a thing of lasting beauty. Mr. Peterson has succeeded in modeling a strong likeness of the statesman chosen by the Republican party for its standard-bearer, and he has done this with truthful simplicity and a nicety of touch rarely convincing and delightful. The bust is small in size—measuring only eight inches high—yet the balance of the contrasting parts of the countenance has been maintained with consummate skill, and the few accessories have been so deftly handled that the work conveys a surprising feeling of largeness. The major is represented in easy, natural pose, with the head slightly turned toward the right—just enough to indicate movement delicately. George D. Peterson is one of the artists attracted to Chicago by the World's Fair. For the past year he has occupied one of the "League Studios," at No. 302 Wabash avenue.

THE LATHAM PERFORATOR.

Among the perforators now on the market there is none that has so many points of superiority as the one manufactured by the Latham Machinery Company, 197-201 South Canal street, Chicago. While others require extensive repairs every few months the Latham can be operated for years with comparatively no outlay in this respect.

One of the chief causes of wear is entirely avoided in this perforator by placing the needles directly in the center of the head and in line with the side rods, making a perfectly even draw with the minimum of wear of the needles,



die and stripper. The stripper is of the usual thickness of brass, but is mounted on a steel-angle bar which extends back and two inches upward, thus making the stripper as rigid in the center as at the ends. The bed plate is made extra heavy, avoiding any springing of the dies. The machine is provided with a perfect sectional adjustment, permitting any length of perforation desired. The result is a machine of great efficiency and ease of operation in which the wear is reduced to the lowest possible amount. That these advantages are appreciated by users is evidenced by the commendatory letters received from such establishments as Barrett's bindery, Cameron, Amberg & Co., Pettibone, Sawtelle & Co., W. G. Lloyd, Chicago; James Arnold, Philadelphia; Charles N. Smith and S. Weinkrantz, New York; the O. S. Hubbell Printing Company, Cleveland, and many others. The machine is furnished for either foot or steam power, and those contemplating the purchase of a perforator will do well to examine the Latham before placing their order elsewhere.

A GEM FOR PRINTERS.

Among paper cutters the Gem is what the Gordon is among presses — the verdict of generations of users is that it is *the best*. But, like the Gordon press, there are all kinds of Gems — good, good enough, and not good enough. It is a case of shoddy maker, shoddy Gem; competent maker, satisfactory Gem. The largest buyer of lever paper cutters in the world is the American Type Founders' Company, and it has had made for it a line of Peerless Gem paper cutters in which every excellence of the Gem principle with up-to-date improvements are combined with a strength and rigidity and leverage distinctly superior. The knife is thicker and deeper and will nol deflect, and will outlast the old-style knife. Ordering in large lots, the cutters are produced at the lowest possible cost of production notwithstanding the added value, and they will be sold by all branches at prices that will gratify purchasers. There is no excuse for getting a second-best cutter, even if it is a Gem, when the best — the Peerless Gem — costs you no more. The fact is that the big type company's policy is to handle a line of machinery which will afford to purchasers the best possible obtainable value for their money. Pictures of these cutters are shown for the first time in any publication on page 458.

SUPERIOR REDUCING COMPOUND.

The manufacturers of the Superior Reducing Compound inform us that the sales of this commodity are rapidly increasing, the demand for it during the warm weather seeming to be fully as large as during the colder months, when chilly rooms and stiff inks sometimes make good presswork almost impossible. The use of this compound enables the pressman to get a clearer impression in running a job, either in black or colored ink. By its use old ink which has become so hard that it would seem almost impossible to use it, can be made to work in a very satisfactory manner. It prevents the specking upon half-tone paper, which so often occurs when cuts with black backgrounds are used. In a letter recently received by the company from Anderson & Company, artistic printers, 108 West Eighteenth street, New York, ordering a ten-pound can of the reducer, they say: "We find it to be the greatest thing on earth for the purpose intended." It is put up in cans of one, two and five pounds, at 50 cents per pound net, and is for sale by all dealers in printers' materials and supplies, or can be ordered through the ink houses. The Superior Reducing Compound Company, 212 and 214 Monroe street, Chicago, are the manufacturers, and would be pleased to send circulars to printers who wish to know more about it.

NEW STYLES IN WOOD TYPE.

The most notable specimen circular of wood type of recent years is entitled "New Styles for Posters, Cut in Wood," in which the American Type Founders' Company shows Bradley, Jenson Old Style, De Vinne, De Vinne Shaded, De Vinne Italic, De Vinne Italic Shaded, Howland and Pointers, all originated by it, as well as twelve very striking wood borders. All these faces look wonderfully



well in large sizes. Thousands of printers who do not print posters will find them just the thing for placards, street-car advertising, church notices, announcements, etc. The circular may be had at the branch of the American Type Founders' Company at which you trade.

AN INTERESTING STATEMENT AND AN INTERESTING QUERY.

"We are behind orders," was the cheerful reply of the general manager of the Campbell Printing Press & Manufacturing Company the other day, when asked how the business stagnation, Presidential convention and financial uncertainty was affecting them, "several months on some lines, and yet our customers are so thoroughly convinced that in the 'Century' press we have got a machine superior in earning capacity to any other that they are constantly

placing orders for future delivery; in fact, seventy 'Century' presses are at the present moment going through the works."

There is something refreshingly frank and honest in every statement the Campbell Company make concerning their new line of machinery. Every word is earnest and business-like; their reasons are logical and convincing, and even the hard-headed skeptical printer who has been accustomed to double-discount all advertisements and circulars of printing press manufacturers must find it hard to doubt the sincerity of the Campbell's Company's belief in the "Century" press.

That reminds us, have you voted yet? Who, in your opinion, is the printer laureate and deserving of that "Century" pony?

A TRIBUTE TO AMERICAN MANUFACTURES.

THEO. L. DE VINNE & CO., PRINTERS,
12 LAFAYETTE PLACE,

NEW YORK, May 11, 1896.

Fred'k H. Levey & Co., New York:

DEAR SIRS,—We have received a letter from the "Royal-Imperial Court and State Press," of Vienna, in which, after giving us high praise for the printing of the *Century Magazine*, they ask us to send them "a few kilograms" (say a keg of 25 pounds, more or less) of the ink we use for printing the magazine wood cuts, the cost of which they agree to make good.

We are making up for this house a package of wood-cut paper and of other materials, which we propose to send with the ink. We should prefer that you write to them direct about cost of ink. It appears to us that this is a good opportunity to introduce your ink in what is generally regarded as the most complete printing office in Europe.

Yours very truly,

THEO. L. DE VINNE.

A HIT—A PALPABLE HIT.

One of the distinct successes of the past year is copper thin spaces, made as thin as paper (not tissue, of course), cut accurately to 12, 18, 24, 36 and 48 point. They have sold on sight, and the use of paper and card spaces, of uncertain accuracy, subject to swelling when wet, consuming a great amount of time in cutting, and littering up the cases, has been abandoned. They are as indestructible as indispensable. A font of assorted sizes costs $1. They are sold by all branches of the American Type Founders' Company.

THE NEW FRANKLIN TYPEWRITER.

One of the principal advantages of this machine is that the writing is always in sight—no lifting or pulling forward of carriage to see the work—thus reducing to a minimum the loss of time necessary in correcting errors. Tabulated work is thereby made easy. It is a help to beginners, as all are accustomed to see their work when writing with a pen.

Due regard has been paid to the preference of the vast majority of operators in the arrangement of the keyboard, the "Standard" or universal arrangement being used. There are forty keys and eighty characters, with a space key in the center. There is also a key that locks the characters in the upper case, and secures the continuous printing of capital letters. The keys are of celluloid, handsome and durable, with inlaid characters of the same material, the letters being of white on black ground and the characters of black on white ground.

The quick response of the carriage to the action of the keys allows of the greatest speed in writing. The feed rolls adjust themselves to all kinds of work without altering the tension, and can be instantly released so that paper can be easily straightened or shifted in any direction. No rubber bands. There are guides for the type bars at the starting and printing points, thus securing permanent alignment, which is impossible with the old style loose-bar machines.

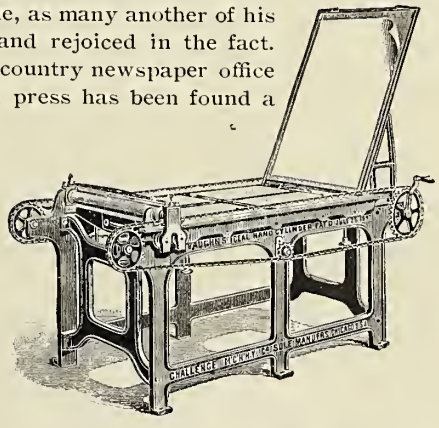
Tower, Dawson & Co., Broadway and Duane streets, New York, are the manufacturers. Their advertisement appears on another page.

A PRACTICAL MODERN CONVENIENCE.

THE IDEAL HAND-CYLINDER PRESS AN ECONOMY IN METROPOLITAN PRINTING OFFICES.

A country newspaper publisher, who had recently installed an Ideal hand-cylinder press in his office, was so overjoyed with the prospect of no more sinew-stretching and bone-aching labor on publication day, as a consequence of his investment, that he was led to exclaim, for the benefit of his brother laborers:

"What is the use of wasting so much time and labor in working the old Washington hand press, when better work can be done in less than half the time on the new Ideal hand-cylinder press? You can afford to set the old hand press on one side, as a relic of a past age, and put in this modern invention, which has made a complete revolution in my printing office. The Ideal runs so light that one may easily print an edition of one thousand copies without being in the least fatigued. With this press the labor of press day becomes a pleasure. The Ideal has solved the problem of how to get out a country paper in clean, handsome shape, and with the least amount of wear on type, and less expense for ink, rollers and oil than is possible on any other press ever manufactured."



The statement of this country newspaper man is perfectly true, as many another of his class has learned and rejoiced in the fact. But it is not in the country newspaper office alone that the Ideal press has been found a valuable institution. A short time ago the writer happened to be in the office of the *Dry Goods Economist*, in New York city, which is fitted with every facility known to the modern printer, and saw one of these machines in almost constant use. The *Economist* prints a large number of full-page advertisements, proofs of which have to be sent out to the customers as quickly as possible. The old-style method of taking proofs by planer and mallet is both laborious and very uncertain, as every printer knows, so that in the work of the *Economist* the Ideal is not only a great convenience and labor-saver, but an almost indispensable part of the equipment.

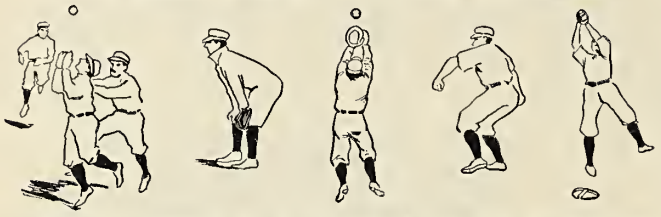
Of course the *Economist* is not the only large publishing house to have discovered the utility of this practical invention, but this instance is given to exhibit one of the uses to which it has been put and for which it is so eminently applicable.

As a galley press, the chase, the tympan and frisket are lifted off, when eight ordinary column proofs can be taken at one impression. The cylinder travels over the form or galley. Clad in a close-fitting felt blanket, regulated by impression screws at either end, and provided with bearers

and track, there is no chance for blurring or unevenness in the product, which is printed by one turn of the crank.

It should be stated that this press is the product of the Challenge Machinery Company, of Chicago, and can be procured of all dealers in printing materials.—*Newspaperdom.*

BUY THEM WHILE THEY ARE WINNERS.



Base Ball Series, No. 1, are full of life, and can be used effectively in a great many ways, especially while the baseball season is in full blast. Job fonts (two of each character) cost $2.50; card fonts (one of each character) cost $1.50.



These are originated by the American Type Founders' Company, from whom a constant succession of good things proceed. Orders will be filled at all branches.

HALF RATES TO WASHINGTON, D. C.

On July 4, 5, 6 and 7 the Baltimore & Ohio Railroad will sell excursion tickets to Washington, D. C., at a rate of one fare for the round trip, account of Young People's Society of Christian Endeavor Convention.

Tickets will be good for return until July 15, but are subject to an extension until July 31, provided they are deposited with Joint Agent at Washington, D. C., prior to 6 o'clock P.M., July 14.

For further information call on or address L. S. Allen, Assistant General Passenger Agent, Chicago, Illinois.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, Oneonta, New York, and all typefounders. Handiest and most useful works published for printers. All who are starting in business need these books.



AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

AGENTS WANTED—For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 150 Nassau street, corner Spruce, New York.

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DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, $1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.

FROM MANASSAS TO APPOMATTOX—Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

OLD CATO—The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundland dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy $1. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO. 1921 Kinney avenue, Cincinnati, Ohio.

WANTED—The INLAND PRINTER, Volumes I to XV. Address G. HEDELER, Leipzig, Germany.

FOR SALE.

ENVELOPE MACHINERY FOR SALE—One fast self-gumming No. 6 envelope machine; one fast self-gumming No. 6½ envelope machine; one fast automatic or self-feeding envelope printing press; one envelope die press. Address GEBHARD PAPER CO., Buffalo, N. Y.

FOR SALE—Brown 16-page folding, pasting and trimming machine; designed for 16-page periodicals—folding, pasting and trimming the sheet all around. It will also perform 4 and 8 page newspaper work; 16, 24 and 32 page pamphlet work; packs at three and four folds; automatic side register securing a perfect register; folds sizes up to 36 by 48 inches; been in use one day each week for one year; perfect order. J. W. JOHNSON, Printer, Dayton, Ohio.

FOR SALE—Complete electrotyping outfit of machinery, cheap. We have discontinued this line. Address, at once, THE BROWN-BIERCE COMPANY, Dayton, Ohio.

FOR SALE—Five H. P. Kester Electric Motor; 220 volts, 21 amperes; speed, 1,400; made at Terre Haute, Ind.; in good condition. Will sell cheap. J. W. JOHNSON, Printer, Dayton, Ohio.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "G 14," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

HELP WANTED.

COMPOSITORS WANTED—To learn Linotype machine. Paper dummy key board and full instructions for $1.00. C. HAMILTON, 5926 Henry street, Austin, Ill.

STEREOTYPER WANTED—One capable of making first-class plates for all kinds of commercial and railroad work. Address "G 41," care INLAND PRINTER.

WANTED—A first-class draftsman for an Eastern photo-engraving house; nature of work largely mechanical. Address A. MUGFORD, Hartford, Connecticut.

WANTED—Foreman, understanding all processes, for our engraving department. Address "G 54, care INLAND PRINTER.

WANTED—Man to take charge of job department of daily newspaper in thriving city. Address "G 13," care of INLAND PRINTER.

SITUATIONS WANTED.

A HUSTLING SUPERINTENDENT wants to make a change about August 1. Would like position with house that appreciates morality and sobriety as well as ability; understands estimating and buying and can control some business for a western house. Address "G 43," care INLAND PRINTER.

SITUATIONS WANTED.

AN ALL-ROUND, UP-TO-DATE NEWSPAPER ARTIST desires to make a change. In charge of art department eight years. Pen-and-ink or chalk. Address "G 34," care INLAND PRINTER.

AN educated gentleman, having twenty-one years' experience handling everything used by the craft, acquainted with Western and Southwestern trade, would like to represent either printers' supply house or press manufacturer. References. Address "G 45," care INLAND PRINTER.

HALF-TONE ETCHER, experienced, desires permanent position. Address "H. T.," P. O. box 85, Cramer's Hill, N. J.

PRINTER—All-round, wants situation; city or country; $10. Address "G 44," care INLAND PRINTER.

PROCESS PHOTOGRAPHER and etcher desires position with reliable house; three-color work a specialty. Address "G 31," care INLAND PRINTER.

SITUATION WANTED—As foreman of bookbindery, by one thoroughly experienced in printed and blank work. Strictly sober. Can furnish first-class reference. Six years experience as foreman. Address "G 56," care INLAND PRINTER.

SITUATION WANTED—By an A 1 pressman of 15 years' experience in first-class work. Competent to take charge. Address "G 11," care INLAND PRINTER.

SITUATION WANTED—By competent cylinder pressman. Address "G 53," care INLAND PRINTER.

SITUATION WANTED—By practical printer, as foreman or superintendent; several years' experience in both mechanical and business branches. A hustler, with up-to-date ideas. Address "G 25," care INLAND PRINTER.

WANTED—By Thorne machine man, position as operator or justifier. Would prefer place where I could have working interest, or chance to invest money in the business. Address A. T. WHITE, 18 East Liberty street, Ann Arbor, Mich.

WANTED—Position as superintendent or foreman; young man; practical printer; ten years' economical and successful management of large lithographing and printing house; sober, reliable; best references. Address "G 47," care INLAND PRINTER.

WANTED—Position as working foreman in good office in the West. Thorough printer; now have charge of one of the best country offices in Ohio. Would invest money in a good plant in growing town. Address "G 26," care INLAND PRINTER.

WANTED—Situation by competent pressman. Can take charge; sober; married; union. Address "G 28," care INLAND PRINTER.

WANTED—Situation by electrotype finisher; can give first-class references; will go anywhere. Address "G 42," care INLAND PRINTER.

WANTED—Situation by Linotype machinist; thoroughly competent; four years' experience; best of references. Address "G 35," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A THOROUGHLY expert energetic workman in photo-engraving, can purchase an interest in an established engraving and electrotyping business. Address "G 37," care INLAND PRINTER.

BUSINESS IN MEXICO IS PROFITABLE. Printing is making rapid progress, and printers wish to buy American machinery and new material. A well-established printers' supply house wishes to extend this business in Mexico and wants a partner with $5,000 (or less) to be invested in the trade. Good success and profits guaranteed and the best mercantile references given. Address SOCIO MEXICANO, care *La Revista Tipografica* (Box 34), Yrapuato, Gto., Mex.

FOR SALE—A complete book and job office, fine stereotyping outfit, ruling machine, etc.; everything up to date; old established business, in a live manufacturing city of 30,000; will sell very cheap. Death of proprietor the reason for selling. Address "G 39," care INLAND PRINTER.

FOR SALE—A first-class job office, doing good business, for $2,000 cash; material alone is worth more. Address "BOX 709," Asheville, N. C.

FOR SALE—Controlling interest in first-class engraving house in beautiful and prosperous city. Established and profitable trade. Owner must leave climate. Rare opportunity for bright man with $5,000 to invest. Investigate at once. Address "G 21," care INLAND PRINTER.

FOR SALE—Weekly Republican newspaper in Iowa; town of 5,000; official paper; largest circulation in county; sworn to. Complete outfit; price, $3,000. Satisfactory reasons for selling. Address "G 33," care INLAND PRINTER.

PARTNER WANTED—In an established business, embracing fine and commercial stationery, printing and bookbindery plant in southwest Texas; population 50,000; must be possessed of good business qualifications, reliable, and able to command a trade; to do outside work if possible; capital $10,000. Address "G 50," care INLAND PRINTER.

WANTED—Man to put some money in an established job business and take position of superintendent in growing city; business doing $1,200 monthly. Address "G 12," care of INLAND PRINTER.

MISCELLANEOUS.

A SAMPLE CAN, one pound, of our electric compound will be sent, prepaid, for $1.00, or the formula, which can be filled by anyone, for $5.00. It is superior to any on the market. L. W. MONSON, Wabash, Ind.

ACCURACY SECURED AND TIME AND MONEY saved. Mailing lists of the printers, private printers, bookbinders, lithographers, rubber stamp makers and paper-box makers of Chicago. Up to date; corrected weekly. Circulars for the asking. BEN FRANKLIN CO., 232 Irving avenue, Chicago, Ill.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY, Centerville, Ind.

CHALK ENGRAVING PLATES. We make standard new plates. Old plates recoated, half cent an inch. HIRD MANUFACTURING CO., Cleveland, Ohio.

EMBOSSING COMPOSITION—The best now on the market is Whiteson's. Easy to use; hardens ready for use in a few minutes. If you have never tried it, it will pay you to send $1 for a sample cake. For sale by typefounders and dealers in printers' materials, or by the manufacturer, I. WHITESON, 298 Dearborn street, Chicago.

ENGRAVING MADE EASY—Two simple methods. **White-on-Black** and **Granotype.** The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again), two cents for each plate. Circulars for stamp. **STEREOTYPING.** The best stereotype plates you ever saw, sharp as electrotypes, are made by my **Simplex Method.** Easier than the paper method. Costs only $2.00. Outfits for both Simplex and paper methods, with casting-box, only $15.00. Send stamp for circulars. HENRY KAHRS, 240 East Thirty-third Street, New York.

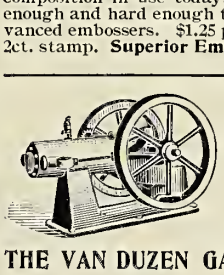
PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 95 East Fourth street, New York city.

THE CLIMAX BOOK CORNER is just what you have been looking for to protect the corners of books from damage while in transit by mail or express. Former price, $1.75 per thousand; will close out those remaining for $1.00 per thousand. INLAND PRINTER CO., 212-214 Monroe street, Chicago.

UP-TO-DATE CUTS OF BICYCLES, BASE BALL, electric cars, borders and ornaments are shown in our Spring circular just issued. Send two 2-cent stamps for a copy. Special circular showing cuts of Presidential candidates free on request. C. J. PETERS & SON, 145 High street, Boston.

Reduced to 25c. "CALENDAR BLOTTER SPECimens," the king of specimen books, will be closed out at 25 cents per copy (formerly 50 cents); order quick. HOLLIS CORBIN, Knightstown, Ind. (formerly of St. Johns, Mich.).

There Are Others—That emboss paper, but none that emboss cardboard (all thicknesses) as successfully as the Superior Embossing Composition. We emboss **Tin.** So can you. The most successful composition in use today. It won't dry in a minute, but it dries quick enough and hard enough to emboss anything to be embossed by the most advanced embossers. $1.25 per pound. We make Plates also. Send for pamph. 2ct. stamp. **Superior Emb. Plate and Comp. Co., 328 Franklin St., Phila.**



Gasoline Engines

The Most Reliable and Cheapest for Printers.

No Engineer; no attention required. Catalogue free.

THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

DIXON'S ELECTROTYPERS' GRAPHITE FOR MOLDING AND POLISHING,

AND

DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. **JOS. DIXON CRUCIBLE CO., Jersey City, N. J.**

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Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. **Patents relating to the Printing interests a specialty.** Address,

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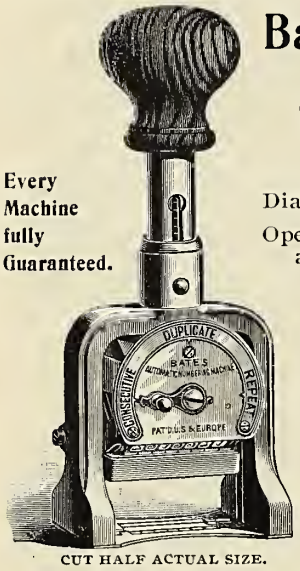
..THE.. DURANT COUNTERS

Received the HIGHEST AWARD at the World's Columbian Exposition.

WRITE FOR CATALOGUE TO

W. N. DURANT,
Milwaukee, Wis.





CUT HALF ACTUAL SIZE.

Every Machine fully Guaranteed.

Bates' Automatic NUMBERING MACHINE.....

Dial-Setting Movement,

Operates consecutively, duplicates and repeats.

Steel Figures. Perfect Printing.
Absolutely Accurate Work.

Write for Catalogue.

Bates Manufacturing Co.

110 E. 23d St.
New York.

THE INLAND PRINTER VEST POCKET MANUAL OF PRINTING

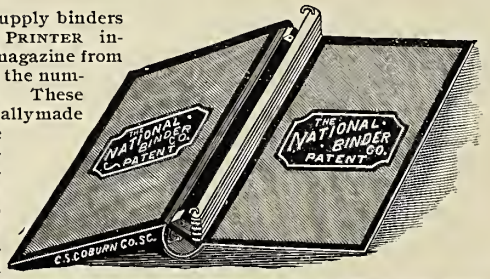
A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

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Convenient Vest Pocket Size. Neatly Bound in Leather, Round Corners. 86 pages. Price, 50 cts., postpaid.

Temporary Binders for The Inland Printer.



We can now supply binders for THE INLAND PRINTER intended to hold the magazine from month to month as the numbers are received. These covers are substantially made of cloth, under the patents of the National Binder Company, of Boston, with steel strips to hold six numbers, the front cover being neatly stamped with the name of the magazine. Just the thing for preserving your numbers until ready for binding at the end of the volume. Price, postpaid to any address in the United States or Canada, $1.00.

THE INLAND PRINTER COMPANY,
212-214 Monroe St., Chicago.
Or, 150 Nassau Street, New York.

The Cost of Printing

By F. W. BALTES.

Every Proprietor Should Have One.

Mr. F. B. Berry, manager Cleveland Type Foundry, says: "We have just sold the last of the books sent us, and would suggest that you send us more. We honestly believe that you have a book which every proprietor would buy, if only it could be called to his attention."

This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. The forms of Job Book, Job Ticket, Time Ticket, combined Journal and Cash Book, and Job Ledger, have been perfected by practical experience, and are

Simple, Comprehensive and Practical.

The tables published show how completely the system works, and furnish statistics of inestimable value to any employing printer. They show that printing, like other manufacturing pursuits, may be reduced to a science, and the actual cost of production ascertained. A number of pages are devoted to notes and pointers on printing, giving many useful hints of service to both employer and employe. Specimens of printing are shown, with prices on each in quantities. The principal items of everyday commercial printing are shown in the price list. By this system any printer of moderate experience should be able to quote uniform and fair prices on all kinds of work. Its use

Saves Time, Avoids Error, Insures Accuracy.

The book contains 74 pages, 6¾ by 10 inches, printed on 28 by 42 100-lb. S. & S. C. book paper, bound in full cloth, and will be sent prepaid on receipt of price, $1.50. The contents are covered by copyright, but free use of all forms is given cheerfully to purchasers, with a view of encouraging their use and benefiting the craft.

For Sale by THE INLAND PRINTER COMPANY,

212-214 Monroe Street, CHICAGO.
150 Nassau Street, NEW YORK.

A Veritable CURIOSITY

A Veritable Literary Curiosity, viz.: An indexed Catalogue, embracing all such Merchandise as **cannot be profitably advertised,** with a Supplement containing a full list of such Occupations and Professions as **successfully defy** the powers of printer's ink to aid them.

An **experience of thirty years** has been required to assure myself of the absolute accuracy and completeness of this Catalogue, which will be mailed to any address upon receipt of two two-cent stamps.

FRANCIS I. MAULE,
328 Chestnut Street,
Philadelphia.

Please write me only on your regular printed letter-heading, and be particular to state where you saw this.

Floating Fancies Coagulated and Congealed

Catalogues, Price Lists, Booklets, Folders, etc., etc.

Newspaper, Periodical and Magazine Advertisements.

Genius

—according to Carlyle—at least, is but "the transcendent capacity for taking trouble." While that word "transcendent," and peradventure other limitations, fully absolves me from the faintest suspicion of being a "genius," it does not militate against my taking considerable trouble in the pursuit of my calling. In the preparation of Advertising matter I am conscious of a drawing, as it were, to subjects not necessarily recondite or abstruse of themselves, but rather of this nature: Subjects that seem to have been long since exhausted by reason of their having had all there was to say about them thoroughly ventilated. I take a genuine pleasure, when treating these matters, in the occasional unpromising sources.

I freely invite correspondence from any who think I might be of service to them; but the gratification of mere idle curiosity enters as minutes are my marketable merchandise, not into the scope of my aspirations.

FRANCIS I. MAULE,
328 Chestnut Street,
Philadelphia.

I formulate "things" not easily definable.

I

UNDERTAKE the preparation of commercial literature, in the practically endless ramifications by which ink and paper are made to subserve man's purposes of gain ⁂

I undertake such work absolutely unhampered by existing advertising traditions and with a scanty reverence for kiln-dried forms. I have a deeply-rooted belief in the potency of pertinent Originality, and in a treatment of subjects which, while never lapsing from self-respect, captures reluctant public attention by its unique individuality. Work done for other clients will best answer the very natural question: "I wonder if he could be of use to me?" If you were to write me in such a manner as to imbue me with the idea that it might perhaps result in an order, I would be happy to mail you a generous lot of miscellaneous samples of my work for your leisurely examination ⁂ ⁂ ⁂ ⁂ ⁂ ⁂ ⁂ ⁂ ⁂ ⁂

I desire * correspondence from advertisers who claim to know a good thing when they see it. From readers of this, inclined to be somewhat skeptical, I especially desire to hear ⁂ ⁂ ⁂ ⁂ ⁂

* A postal card sent to me is one cent astray

Francis I. Maule
328 Chestnut Street, Philadelphia

—simply an "expense"

This statement applies to every possible medium by which the seller seeks to win the attention of the buyer—yes, to everything, from a shipping-tag to the most elaborate catalogue

My views on various phases of Advertising have been ventilated in several small Booklets. These I mail "gratis" to applicants whose communications suggest business possibilities

ONLY those who know that it pays them to be as well and widely known as possible, buy "Fame" just as carefully as they buy material to manufacture the goods for which they seek to become famous.

Those who regard their advertising simply as an expense-account item "save?" enough on it to insure its being precisely that and nothing more



have for sale as an **Advertising Novelty** an article of constant use to every business man. This is no trivial toy, but a thing you would not hesitate to present to your most valued customers. It is so cheap that you can afford to distribute it freely, and is so really useful that it will certainly be kept by its recipients.

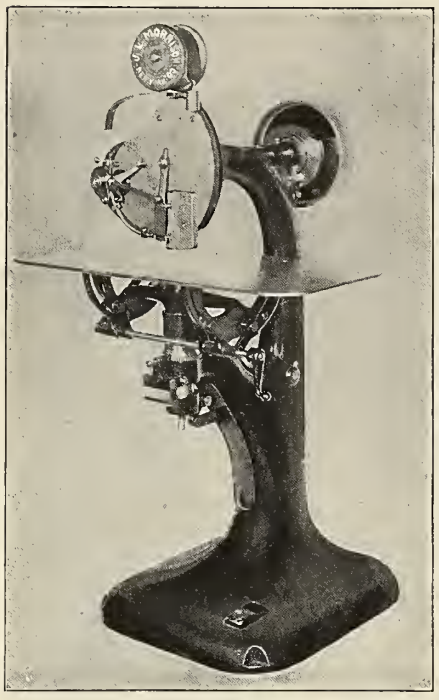
This little thing will strongly appeal to at least two classes, viz.:

1st.—To those who are constitutionally averse to being "fooled" by specious "catch-penny" advertisements of any kind.

2nd.—To those who think it possible that the Calendar as an advertising scheme has long since ceased to be a startling novelty.

It can be used for any business and a sample will be mailed upon receipt of four 2-cents stamps.

Presto!! AND THE CHANGE IS MADE FROM



One Sheet to 7-8 Inch

ON OUR



"New Perfection" No. 7

WIRE STITCHING MACHINE.

SEND FOR CIRCULAR TO

The J. L. Morrison Co. 60 DUANE STREET, Corner Elm, NEW YORK.

Decorate Your Office....

With one of our artistic

Posters

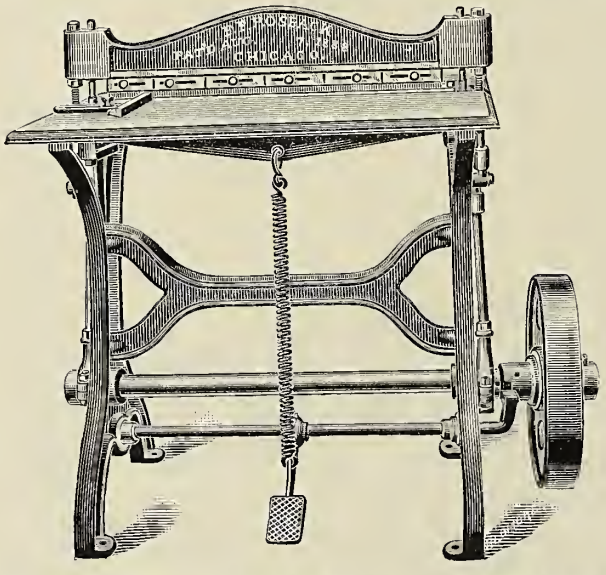
just issued.

IT is printed in Gold, Green, Red, Blue and Pink, and is pronounced by competent critics one of the most striking, effective and artistic posters published.

Send six cents in stamps and we will mail in a tube to your address.

J. Manz & Co.
183-5-7 Monroe St.
Chicago

The Rosback .....POWER..... Perforator.



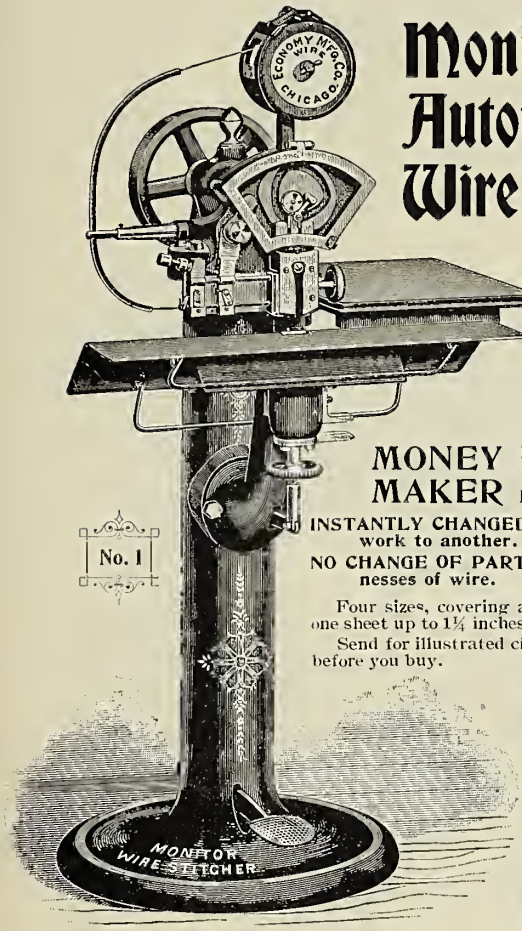
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PERFECT SECTIONAL ADJUSTMENT!

Made in three sizes, 20, 24 and 28 inch.
The same sizes in Foot Power.....

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Monitor Automatic Wire Stitcher.

SIMPLE,
DURABLE,
RELIABLE.

MONEY MAKER Because time is spent in STITCHING, NOT in ADJUSTING.

INSTANTLY CHANGED from one thickness of work to another.

NO CHANGE OF PARTS for different thicknesses of wire.

Four sizes, covering all classes of work, from one sheet up to 1¼ inches in thickness.

Send for illustrated circular of the "Monitor" before you buy.

Latham Machinery Co.

Nos. 197-201 So. Canal Street, Chicago.

THE BEST IS THE CHEAPEST.

FRED'K H LEVEY CO.

THE LEADING PRINTING INK MANUFACTURERS.

59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, PRESIDENT. CHAS E. NEWTON, VICE-PRESIDENT.

WM. S. BATE, SECRETARY.

A. ZEESE & SONS,

(INCORPORATED)

PHOTO-PROCESS ENGRAVING



HALF-TONE
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MAP AND WOOD ENGRAVING
ELECTROTYPING

TELEPHONE HARRISON 605.

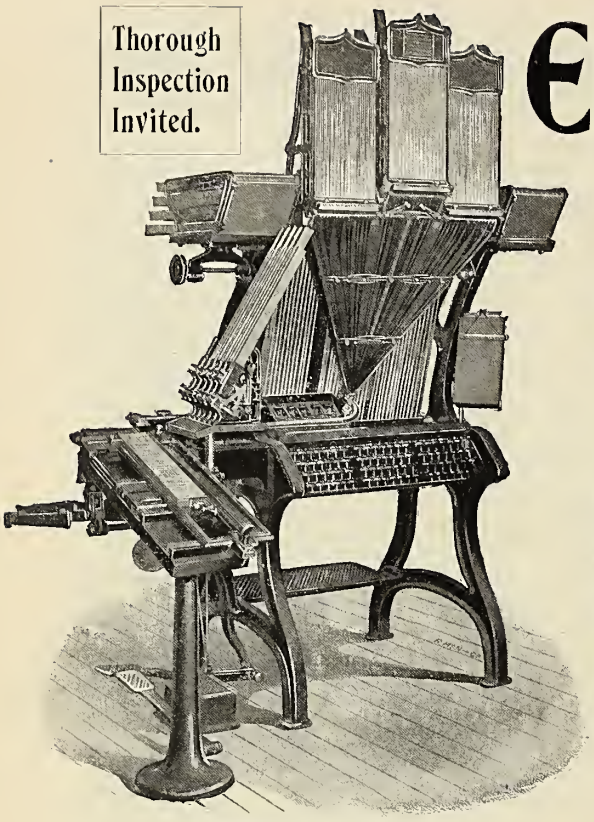
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CHICAGO.

HIGH-GRADE WORK. PROMPTNESS. REASONABLE RATES.

Thorough Inspection Invited.

Empire Type-Setting Machine Company

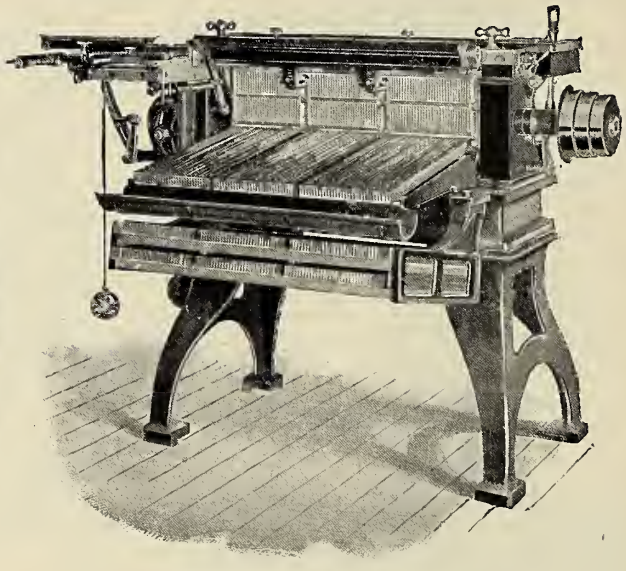
203 Broadway, New York



COMPOSING MACHINE.

The EMPIRE sets ordinary type.....

REQUIRES no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads.



AUTOMATIC DISTRIBUTOR.

Western Agents: A. D. Farmer & Son Type Founding Co.

CAN BE SEEN IN PRACTICAL OPERATION AT OUR SALESROOMS, 111 & 113 QUINCY ST., CHICAGO.



ARABOL.

Arabol Manufacturing Company,

MANUFACTURERS OF
PREPARED GUMS,
GLUES,
SIZES AND FINISHES,
PASTES, CEMENTS,
MUCILAGES,

15 GOLD ST., NEW YORK.

SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

ACME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

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ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

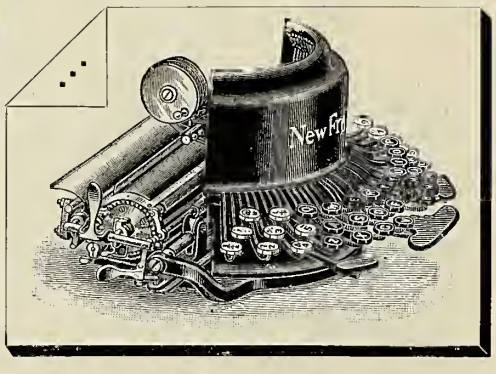
FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glues.

DEALERS' CORRESPONDENCE ESPECIALLY SOLICITED.



The New Franklin

THE BEST WRITING MACHINE ON THE MARKET.



EASY TO OPERATE

....The Writing is Always in Sight....

PRICE $75.00.

Tower, Dawson & Co.

Broadway and Duane St.
New York City.

DESCRIPTIVE BOOKLET SENT ON REQUEST.....

Geo. H. Taylor & Co.

207-209 Monroe Street, Chicago.

...Paper.

Brown's Hand-Made Papers. Only complete stock and only line made in United States.

Greatest variety of sizes and weights carried anywhere. **Dekel Edge Papers.**

Flat Writings, Cardboards, Book, Cover, Print, Manila and other Papers.

COMPLETE GUIDE FOR PROCESS WORKERS.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

By MACFARLANE ANDERSON.

$5.00

Three-color print, with three flat prints. Color chart, giving dyes, inks and plates. Full-tone, half-tone, elliptical stop, etc., etc. Working details for half-tone, zinc etching, photo-lithography, photogravure, collotype, color work, electrotyping, stereotyping. Finely printed and handsomely bound. Send for sample copy of Anthony's Photographic Bulletin and for prospectus of "School of Practical Process Engraving."

E. & H. T. ANTHONY & CO.

591 BROADWAY, NEW YORK.

IF YOU ARE DISSATISFIED in any way with your Blank Books, have them made of the celebrated

Scotch Linen Ledger,

and you will adopt this brand permanently.

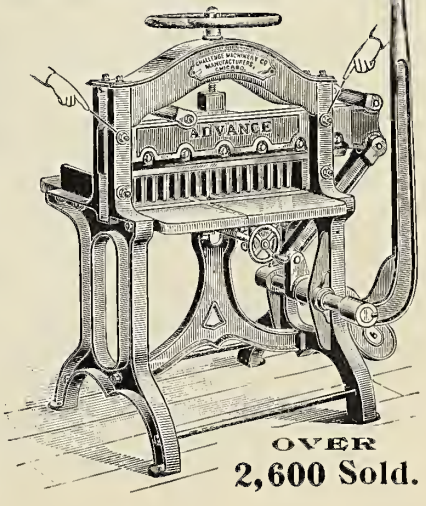
PARSONS PAPER COMPANY,
HOLYOKE, MASS.

Send for Samples

ADVANCE LEVER CUTTER

If you want THE BEST, make sure that the cutter you buy has all the important advantages enumerated below:

It is built of the finest materials.
Interchangeable in all parts.
All shafts, screws and studs are steel.
No lead or soft metal used in the bearings.
Has interlocking finger-gauge and clamp.
It has figured scale sunk in table.
New style lever, giving increased strength.
Knife dips, making easy shear cut.
It has gibs and set-screws, to take up wear of knife-bar.
It will last a lifetime.
See the ADVANCE, and you will take no other.
Manufacturer's guarantee with every machine.



OVER **2,600 Sold.**

The Challenge Machinery Co., Sole Manufacturers,

CHICAGO, ILL.

Write us or your dealer for New Illustrated Circular and Price List.

FOR SALE BY ALL TYPEFOUNDERS AND DEALERS.





In the Kitchen

it is hardly proper to use the material this ad. is intended to call attention to, but in the pressroom it is a blessing. Have you ever used it? We refer to

SUPERIOR REDUCING COMPOUND

which softens the ink, but does not weaken the color. It can be used with either printing or lithographic inks. Prevents peeling of coated paper. Put up in 1-lb., 2-lb. and 5-lb. tins, with screw top. Look for yellow label, in red and black ink. For sale by all typefounders and printers' supply houses. Ask for "Superior," and accept no substitute.

Manufactured by

Superior Reducing Compound Co.

212-214 MONROE STREET, CHICAGO.

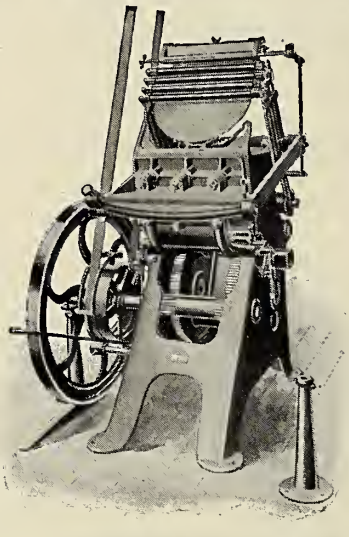
Inland Printer Posters...

We still have a few Inland Printer Posters for the months of November, 1895, and January, February, March, May, June and July, 1896. The designs are by Will H. Bradley and E. B. Bird, printed in colors, and should be in the hands of every collector.

THE INLAND PRINTER COMPANY,

Price, 10 cents each. 212-214 Monroe Street, Chicago.

If you are thinking of buying a Job Press



and want the best for your money, you should send for our latest catalogue and read what we claim for

The Perfected Prouty Press.

Unexcelled for embossing, half-tones, speed and strength.

GEORGE W. PROUTY CO.

Manufacturers of PERFECTED PROUTY Presses, Wood Printing Presses, and Steel Type for printing on wood, burlaps, bags, etc.

For sale by Dealers generally.

100-102 High Street, BOSTON, MASS.



If you want a quick=drying, fine=working Half=tone Black, why not get
The Queen City Printing Ink Co.'s make?

The GEM is the Best Cutter, the PEERLESS GEM is the Best Gem.



30-Inch Gem (from photograph).

We wanted a Cutter superior to all. With the market open to us, we chose the .....

Peerless ....Gem....

The prices are as low as those of inferior Gems. Why buy the second best when the best costs no more .....

30-Inch Gem Paper Cutter, . $175
25-Inch Gem Paper Cutter, . 125
Net Prices much Lower.



25-Inch Gem (from photograph).

Peerless Gem Cutters cut easier, have better leverage, easier return of knife, and are more accurate because more rigid than any other Gem—and the other Gems are good to start with. Everything has been improved, and nothing cheapened but the net prices.

AMERICAN TYPE FOUNDERS' COMPANY, General Selling Agents.

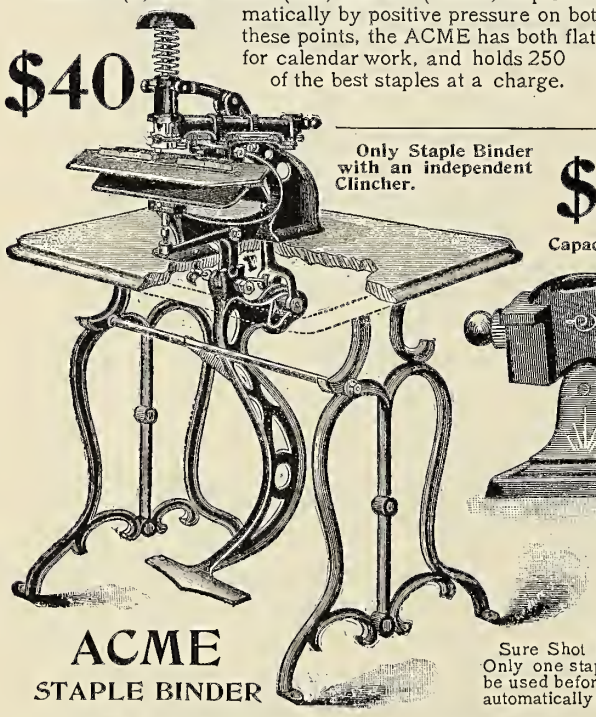
BRANCHES COVER THE CONTINENT.

Trouble Eliminated FROM STAPLE BINDERS

ACME STAPLE BINDERS accomplish **FIVE** things that other staple binders fail in: (1) Staples do not clog. (2) Staples are clinched flat and tight by a positive independent mechanism. (3) Both round (fine) and flat (coarse) staples may be used. (4) Staples are fed automatically by positive pressure on both legs. (5) Separate mechanisms are used for driving and clinching. Besides these points, the ACME has both flat and saddle tables, a strong iron stand, a positive treadle, long space under arm for calendar work, and holds 250 of the best staples at a charge.

STAPLES for Acme per box of 5000, **$1.25**
No. 21, 1-4-in. Round, for 2 to 36 sheets.
No. 22, 5-16-in. Round, for 36 to 60 sheets.
No. 23, 1-4-in. Flat, for 2 to 24 sheets.
No. 24, 5-16-in. Flat, for 24 to 48 sheets.

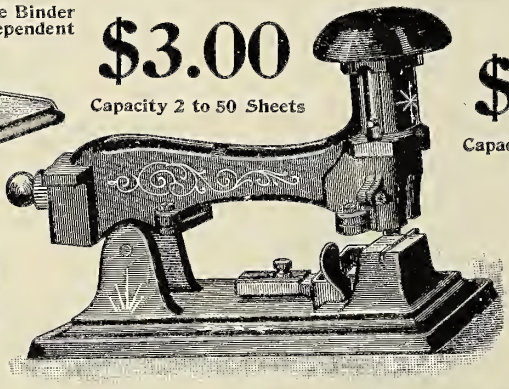
$40



Only Staple Binder with an independent Clincher.

ACME
STAPLE BINDER

$3.00
Capacity 2 to 50 Sheets

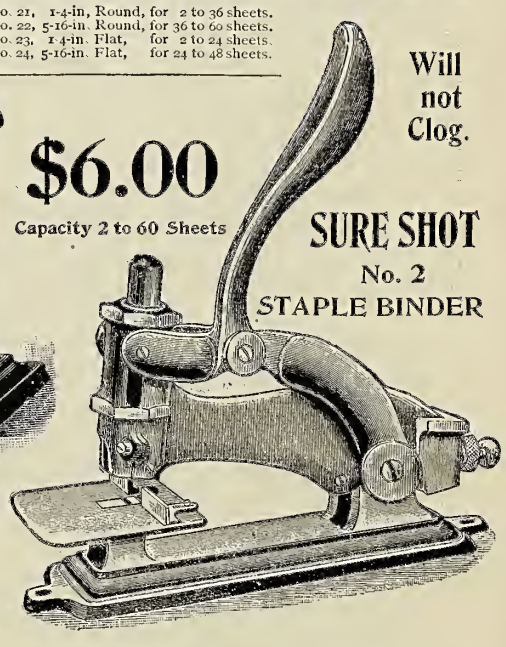


SURE SHOT No. 1
STAPLE BINDER.

Sure Shot Binders Nos. 1 and 2 cannot clog. Only one staple is released at a time, and must be used before another follows it. Staples fed in automatically by positive pressure on each leg.

$6.00
Capacity 2 to 60 Sheets

Will not Clog.



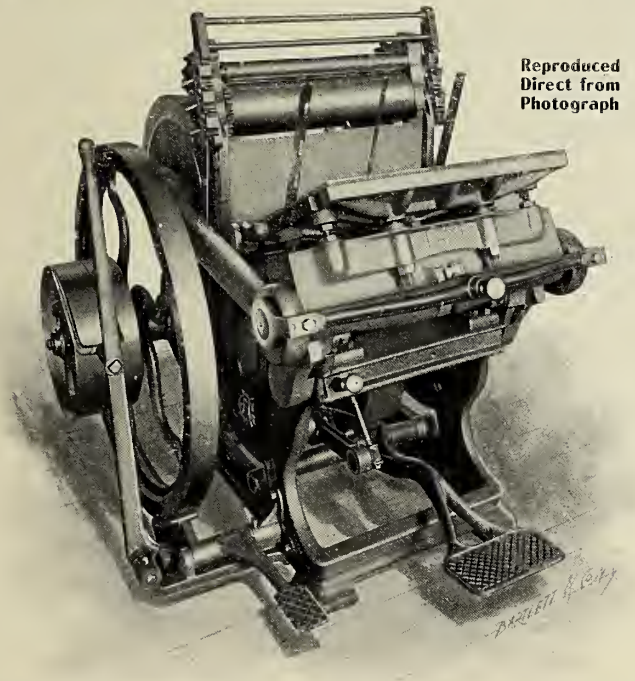
SURE SHOT
No. 2
STAPLE BINDER

The **$3** and **$6** Staple Binders are recommended for use in small printing offices. They are strong and durable. Do not clog or bend staples. Will not get out of order. Hold 100 staples at a charge. **STAPLES** ¼-in. or 5/16 in., per box of 5000, $1.25.

Send for Descriptive Circular to nearest Branch

AMERICAN TYPE FOUNDERS COMPANY

BEST JOB PRESS OF ALL!



Reproduced Direct from Photograph

GALLY UNIVERSAL PRESS, STYLE 1,
with new Combination Brake and Belt Shifter.

The Gally Universal Press.

M. GALLY, Inventor.
NATIONAL MACHINE CO., Builders.

DIFFICULT PRINTING....
The finest color, cut and solid color block work, as well as embossing, can be done easily and perfectly only on this type of press, because it excels all others in strength, rigidity, register and durability, and has better distribution and facilities for extra rolling.

ORDINARY PRINTING....
Can be done profitably, because rapidly, with extra quick make-ready. Recent improvements make the 1896 model a Fast Press.

Send to nearest Branch for our Illustrated Gally Universal Catalogue de Luxe. A perfect example of up-to-date typography.

American Type Founders' Co.
General Selling Agents.

Peerless Press...

Made by GLOBE MANUFACTURING CO.

BEST DISK PRESS MADE!

COSTS MORE TO BUILD!

But that slight extra cost secures constant extra profits on your presswork.

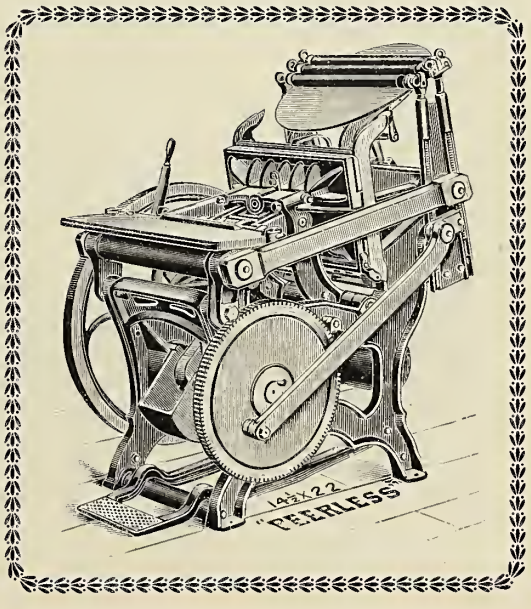
PEERLESS SPEED—None faster without jar or noise.

PEERLESS COMFORT—All impression screws in sight; gear-wheel out of sight, not interfering with sheets, as on Gordons.

PEERLESS IMPRESSION—Compound toggle, acting direct on center of platen. Strongest where all other platens are weakest.

PEERLESS STRENGTH—Recommended for embossing and other exceptional uses.

PEERLESS DURABILITY—Workmanship perfect; based on quarter century's experience and true principles of construction, giving maximum of endurance with minimum of friction.

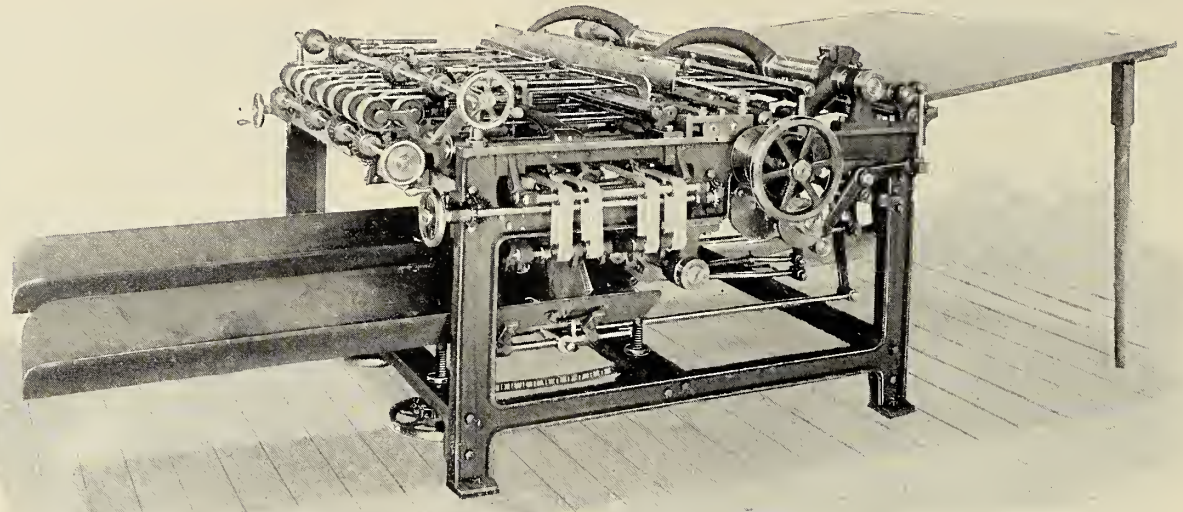


American Type Founders' Co.

SEND FOR CIRCULARS. General Selling Agents.

NEW

Double Sixteen Book Folder.



MADE BY

Brown Folding Machine Co.

ERIE, PA.

The Inland Gnomes.

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Copyright, 1894, by The Inland Printer Co., Chicago.

THESE AND NUMEROUS OTHER CUTS FOR SALE BY

The Inland Printer Co. are contained in new catalogue—just issued—which will be sent on receipt of ten cents in stamps to cover postage and handling.



G 1.



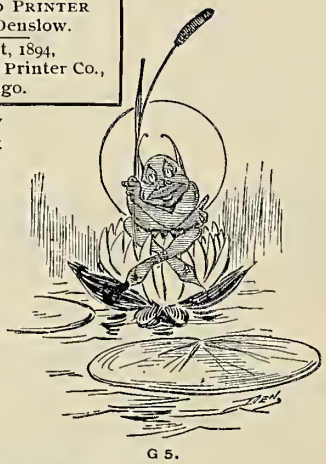
G 2.



G 3.



G 4.



G 5.

PRICE, POSTPAID, 60 CTS. EACH. ORDER BY NUMBER.



G 6.



G 7.



G 8.



G 9.



G 10.

High-Priced Half-Tone.

This may sound strange to some in these days of competition in low-priced half-tone. It will appeal, however, to those who know that

Good Things are Never "Cheap."

We do not handle cheap work.

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G. M. GILL, Treasurer.

THE GILL ENGRAVING COMPANY,

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WE MAKE AND SELL THEM.

PARTICULARS TO PRINTERS AND STATIONERS ON APPLICATION.

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FAN MOTORS

FOR THE

HEATED TERM.

Compact! Noiseless! Effective!

Breeze in Any Direction!

GENERAL ELECTRIC COMPANY,
Monadnock Bldg., Chicago, Ill.

Sales Offices in all large cities in the United States.

WE HAVE A PRACTICALY

INSTANTANEOUS PROCESS ENGRAVING

FOR ALL CLASSES OF WORK.

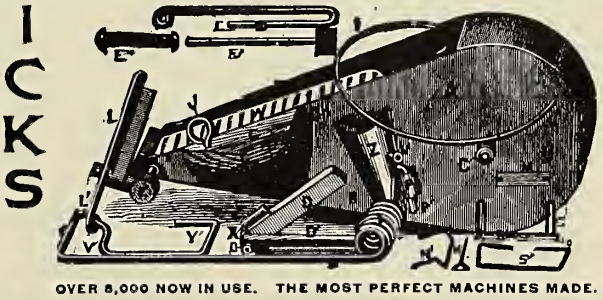
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NO CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything. Write us.

HOKE ENGRAVING PLATE CO., - ST. LOUIS.

Dick's Seventh Mailer.



OVER 8,000 NOW IN USE. THE MOST PERFECT MACHINES MADE.

With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

PRICE, $20.25, WITHOUT ROYALTY.

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Office of *The Fairfield Paper Company,*
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Gentlemen:

We are making and placing on the market a first-class

"Linen Ledger and Record Paper."

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO FAIRFIELD
1895
LINEN LEDGER MASS.U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

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It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

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The J. W. O'Bannon Co.

72 Duane St., New York,

BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES

LEATHERS OF EVERY DESCRIPTION

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Use O'BANNON'S FLEXALINE.... Excels all other Glues on the market for Flexibility.



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to remember is that the use of **Cerotypes** brings money into a printer's pockets which could not get there in any other way, for without them he could not do the same class of work.

Drop us a line about it.

Letter-heads, Bill-heads, Checks, Drafts, Receipts, etc.

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GOOD TEMPERING MEANS STRONG, KEEN-CUTTING EDGES.

Our Tempering is unexcelled, for we use an accurate instrument which measures the temperature of our furnaces. **Try them.**

A. A. Simonds & Son, DAYTON, OHIO.

Carbon Papers.

Not the dirty, oily, greasy stuff sold at high prices.

Write for what you want, explaining the use required, and we will mail samples and prices.

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FINE HALF-TONE AND RELIEF PLATES FOR MAGAZINE CIRCULAR AND BOOK WORK

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C. W. CRUTSINGER,

MANUFACTURER OF

PRINTERS' ROLLERS —AND— COMPOSITION,

18 N. SECOND STREET

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Our Elastic Tablet Glue is the Best in the Market.



ZINC. Are you having trouble with your Zinc? If so, try ours. We guarantee it not to scale or flake and to work more satisfactorily than any other Zinc manufactured.

ETCHING METALS

We offer a superior quality of Copper, also hard and soft Zinc manufactured expressly for Etching purposes. We furnish these metals in sheets or plates of any size or thickness, with a perfectly flat surface, highly finished, free from flaws or blemishes. We can also offer a superior Engravers' Charcoal. We guarantee it to work better than any other coal on the market

American Steel and Copper Plate Co.
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Messrs. W. H. PARSONS & CO., Paper Manufacturers, New York,
and others in America and England.

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GOOD QUALITY—LOW PRICE—PROMPTNESS.

Our Catalogue now ready.

Notice!

Every Good Thing will be imitated—if possible. We find that **Gelatine Gum** is—that proves what a good article it is. Attempts at imitation have been made, but none equal. Try it for Blank Books. The only thing that will make a flat-opening book without extra cost.

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Paper Cutter Knives.



(IN STOCK AND TO ORDER.)

Our New Chicago Factory is the best equipped in the world, having every appliance known for making Knives of the finest quality. Every knife fully warranted.

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(Established 1832)
17th St. and Western Ave. . . . CHICAGO.

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MANUFACTURERS OF ALL GRADES OF

STRAWBOARDS,
PULP-LINED BOARDS,
LINED STRAWBOARDS,
PULP BOARDS,
TRUNK BOARDS and BINDERS' BOARDS.

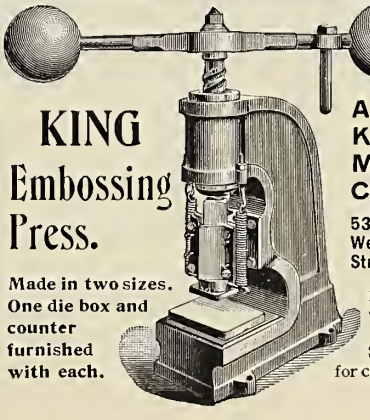
We carry in stock a complete line of above Boards, together with a full assortment of

BOOKBINDERS' SUPPLIES.

Write for Catalogue, Prices and Samples.

CHICAGO AGENCY—71-73 W. Monroe Street.

KING Embossing Press.



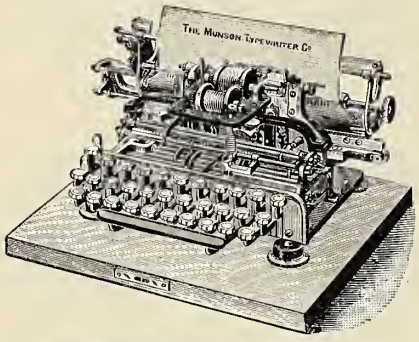
Made in two sizes. One die box and counter furnished with each.

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Send for circular.

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IS A GOOD MACHINE!



A High-Grade Standard of Excellence.

The MUNSON contains more important features than any other *one* Typewriter. Investigation solicited. Address for particulars,

The Munson Typewriter Co.
MANUFACTURERS,
240-244 West Lake Street,
CHICAGO, ILL.

P. S.—Good Agents wanted.

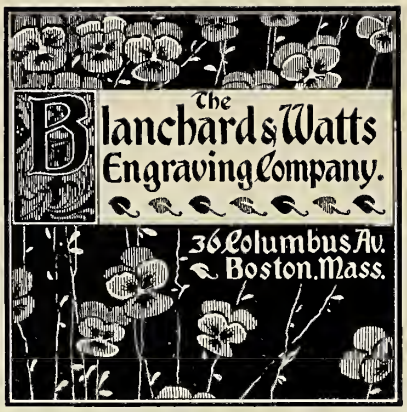
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465 PEARL ST. N.Y.

SEE COLORED INSERT IN JUNE NUMBER.





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Send for samples and prices of our
SPECIAL
Bookbinders' Glue.

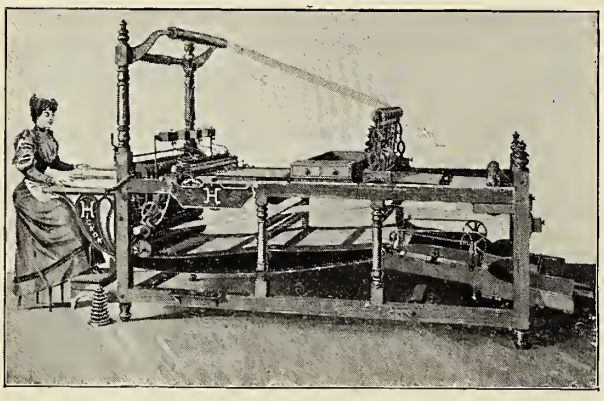
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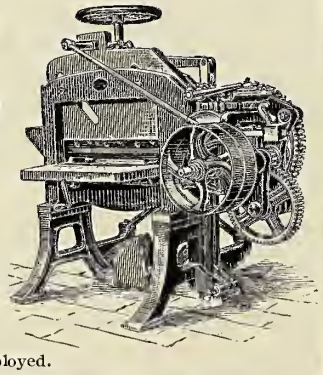
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ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
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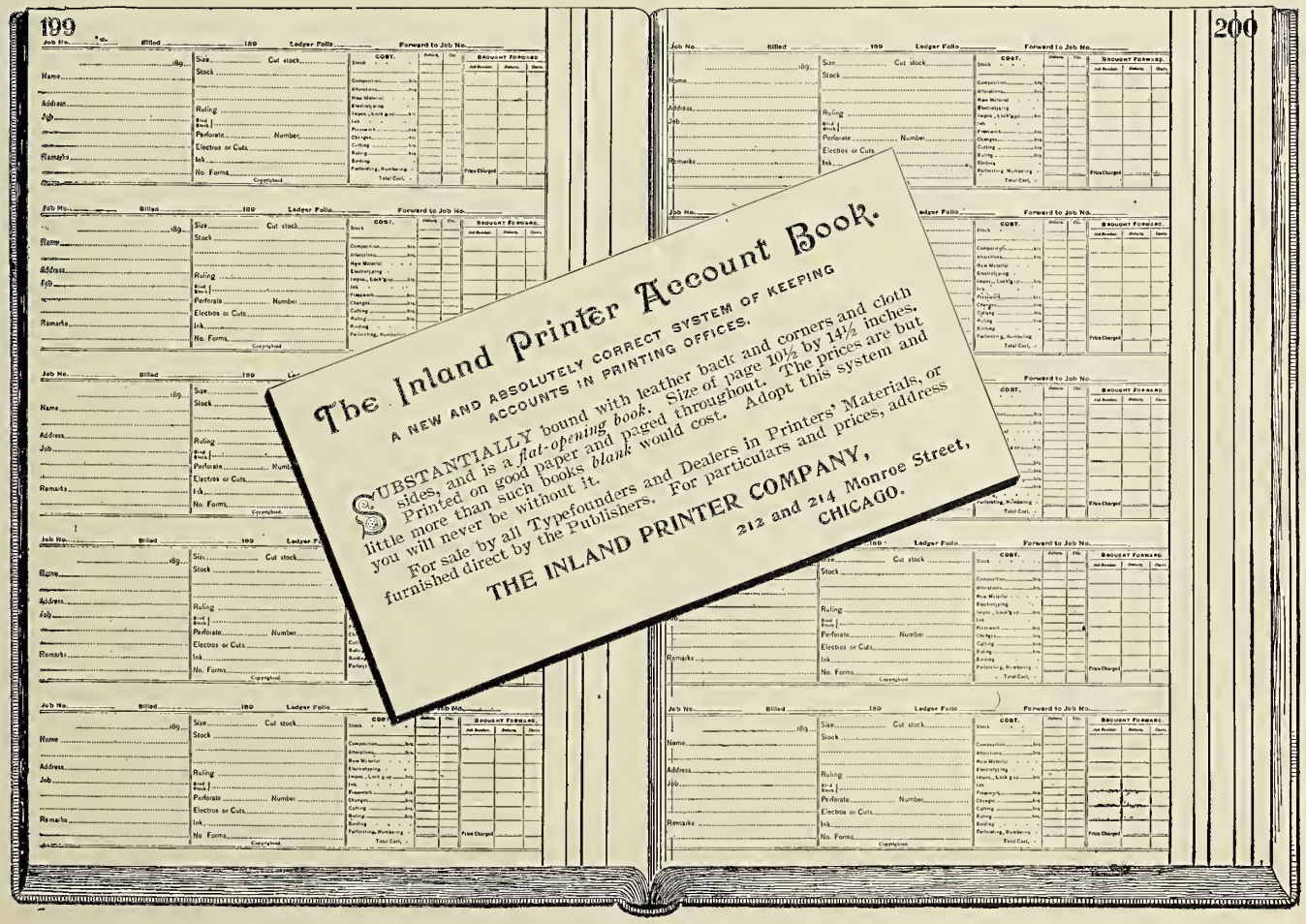
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17	1.06	1.10	1.15	1.20	1.25	1.30	1.34	1.39
18	1.13	1.18	1.22	1.27	1.31	1.36	1.41	1.46
19	1.19	1.24	1.29	1.34	1.38	1.43	1.49	1.54
20	1.25	1.31	1.36	1.41	1.46	1.51	1.56	1.62
21	1.31	1.37	1.43	1.48	1.53	1.59	1.64	1.70
22	1.38	1.43	1.48	1.55	1.60	1.66	1.71	1.78
23	1.44	1.50	1.56	1.62	1.68	1.74	1.80	1.86
24	1.50	1.56	1.63	1.69	1.75	1.81	1.88	1.94
25	1.56	1.63	1.68	1.76	1.82	1.89	1.95	2.02
26	1.63	1.69	1.76	1.82	1.89	1.96	2.03	2.10
27	1.69	1.76	1.83	1.89	1.97	2.04	2.11	2.18
28	1.75	1.82	1.89	1.96	2.04	2.11	2.18	2.26
29	1.81	1.88	1.96	2.04	2.11	2.19	2.27	2.34
30	1.87	1.93	2.03	2.11	2.19	2.27	2.34	2.42
32	2.00	2.08	2.17	2.25	2.33	2.42	2.50	2.58
34	2.12	2.21	2.30	2.39	2.48	2.57	2.66	2.76
36	2.25	2.34	2.44	2.53	2.62	2.72	2.81	2.91
38	2.37	2.47	2.57	2.67	2.77	2.87	2.97	3.07
40	2.50	2.60	2.71	2.81	2.92	3.02	3.13	3.23
42	2.62	2.73	2.84	2.95	3.06	3.17	3.28	3.39
44	2.75	2.86	2.98	3.09	3.21	3.32	3.44	3.55
46	2.87	2.99	3.11	3.23	3.35	3.47	3.59	3.71
48	3.00	3.12	3.25	3.37	3.50	3.62	3.75	3.87
50	3.12	3.25	3.38	3.52	3.65	3.78	3.91	4.04
52	3.25	3.38	3.52	3.65	3.79	3.92	4.06	4.20
54	3.37	3.52	3.66	3.78	3.94	4.09	4.20	4.36
56	3.50	3.65	3.79	3.94	4.08	4.23	4.37	4.52
58	3.62	3.78	3.93	4.08	4.23	4.38	4.53	4.68
60	3.75	3.91	4.06	4.22	4.37	4.53	4.67	4.84
62	3.87	4.04	4.20	4.36	4.52	4.68	4.84	5.00
64	4.00	4.17	4.33	4.50	4.67	4.83	5.00	5.17
66	4.12	4.30	4.47	4.64	4.81	4.98	5.18	6.33
68	4.25	4.43	4.60	4.78	4.96	5.13	5.31	6.49
70	4.37	4.56	4.74	4.92	5.10	5.28	5.47	5.65
72	4.50	4.69	4.87	5.06	5.25	5.44	5.62	5.81
74	4.62	4.82	5.01	5.20	5.40	5.59	5.78	5.97
76	4.75	4.95	5.15	5.34	6.54	5.74	5.94	6.13
78	4.87	5.08	5.28	6.48	5.69	5.89	6.09	6.30
80	5.00	6.21	5.42	5.62	5.83	6.04	6.25	6.46
82	6.12	5.34	5.55	6.77	6.98	6.19	6.41	6.62
84	6.25	6.47	5.69	5.91	6.12	6.34	6.56	6.78
86	5.37	6.60	6.82	6.05	6.27	6.49	6.72	6.94
88	5.50	5.73	5.96	6.19	6.42	6.65	6.87	7.10
90	5.62	5.86	6.09	6.33	6.56	6.80	7.03	7.27
92	5.75	5.99	6.23	6.47	6.71	6.95	7.19	7.43
94	5.87	6.12	6.36	6.61	6.65	7.10	7.34	7.59
96	6.00	6.25	6.50	6.75	7.00	7.25	7.50	7.75
98	6.12	6.38	6.63	6.89	7.15	7.40	7.66	7.91
100	6.25	6.51	6.77	7.03	7.29	7.55	7.81	8.07
125	7.81	8.14	8.46	8.78	9.11	8.44	9.77	10.09
130	8.12	8.44	8.80	9.14	9.48	9.82	10.15	10.49
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COMPOUNDING OF ENGLISH WORDS.

WHEN and why joining or separation is preferable, with concise rnles and alphabetical lists, by F. Horace Teall. Contains 224 pages, substantially bound in cloth, size 5 by 7 inches. The work is a most useful one for authors, printers, teachers, telegraphers, stenographers and all who care for the correct writing of English. Price, $1.25.

MACKELLAR'S AMERICAN PRINTER.

THIS is a standard work and should be in the hands of all printers who desire to excel in their art. It contains practical directions for managing all departments of the printing office, as well as complete instructions for apprentices. It gives several usefnl tables, numerous schemes for imposing forms in every variety, hints to authors, etc. Revised and enlarged, 384 pages, bound in cloth, price $2; by mail, $2.12.

WHITE'S MULTI-COLOR CHART.

THIS book contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Price, 80 cents.

NICHOLS' PERFECT ORDER AND RECORD BOOK.

THIS is one of the most useful record books for printers running offices of moderate size, that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. By using this book you can learn at a glance whether orders are complete, what their cost is and if they have been posted. Once entered in this book, it is impossible to omit charging an order. Size of book, 9 by 12 inches; capacity, 3,000 orders. Price, $3.

BOOK OF INSTRUCTION IN METAL ENGRAVING.

THIS work gives full information in regard to gold and silver marking. It is intended more particularly for apprentices, and gives copies, script, alphabets, Old English text, monograms, ciphers, inscriptions, etc. Shows how to learn engraving of this kiud, the kiud of tools to use and how to use them, with full instructions and illustrations. Also gives a synopsis of the different branches and general information on engraving. Forty-eight pages. Price by mail, postpaid, 40 cents.

VEST POCKET MANUAL OF PRINTING.

THE INLAND PRINTER'S Vest Pocket Manual of Printing, just issued, is indispensable to everyone interested in the printing trade. A compilation of the most valuable tables of reference arranged in convenient form, together with a practical and up-to-date treatise on punctuation and capitalization, with definitions of bookbinders' terms, and a series of complete and accurate diagrams of imposition. Size, 2½ by 5½ inches, 86 pages. Leather, 50 cents. Sent, postpaid, on receipt of price.

PENTATEUCH OF PRINTING.

"THE Pentateuch of Printing," written with simplicity and profusely illnstrated with portraits, specimens of early typography, and pictures of the printers' materials and processes, is an admirable volume for every printer, or for those entering upon the practice of the art. This great work has been redneed from the original price of $4.50. Crown quarto, cloth, gilt top. Mailed on receipt of $2.50.

LEFFINGWELL'S RULES OF ORDER.

LEFFINGWELL'S Mannal and Rules of Order for Parliamentary Debate is a pamphlet of thirty-two pages, giving points that every presiding officer and every member of any organizatiou should know. Compiled from the best anthorities; condensed; simplified; tells what may and what may not be done pending any question in debate. Price 10 cents, postpaid.

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TO keep in touch with the progress being made in England in typography and presswork, American printers and pressmen shonld purchase a copy of "Specimens from the De Montfort Press," a magnificently printed specimen book, 9 by 11 inches in size, bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. This work is a valuable one for the compositor and the pressman, giving, as it does, such a variety of designs for ball programs, invitations, business cards, letter-heads, menus and other classes of job work, printed in colors, and with an index giviug description of each job, the colors used, and how obtained. Specimens of half-tone color work by various processes are given. Price, postpaid, $1.10.

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BY Carl Schraubstadter, Jr., gives clear and concise directions for producing engravings by modern methods of photo-engraving, and accurate directions for following the best processes for making cuts —both in line and half-tone. Accurate formulas and directions are given for compounding all the preparations used. The author has endeavored to put all needful facts in such shape as to be easily understood, and to enable the beginner to avoid mistakes. Bound in cloth, with numerous diagrams, and provided with a copious index. Price, postpaid, $3.00.

THE COST OF PRINTING.

BY F. W. Baltes. In this work the author presents a system which has been in successful operatiou during the past ten years, and is adapted to large and small printing offices. It is a safeguard against omissions, errors and losses, as it is absolutely certain that no work can pass through the office without being charged, and its cost shown. Price, prepaid, $1 50.

STEREOTYPING.

BY C. S. Partridge, Superintendent of Stereotyping for A. N. Kellogg Newspaper Company. This is the only book devoted exclusively to Papier-Maché Stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in preseut use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protectiou of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 50 illustrations. Price, postpaid, $1.50.



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LAID AND WOVE,

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17 x 22—20, 22, 24 and 28 lb.
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TO PRODUCE AN EFFECT THERE MUST FIRST BE A CAUSE

THERE are many causes by which we produce a lasting effect on the Printer, Publisher, Stationer and Lithographer, but we mention only one: The cause which appeals most forcibly to every country buyer is that our line embraces the most complete and comprehensive stock of Papers carried in the United States, from the lowest grades of Wrappings to the finest Wedding Stationery. Most houses make a specialty of some particular line.

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Anything in kindred lines that you may be in want of our city buyer will get, thus we save you freight or express charges by filling your orders complete—all in one shipment.

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THE MOST MODERN AND COMPLETE ENGRAVING ESTABLISHMENT IN AMERICA.

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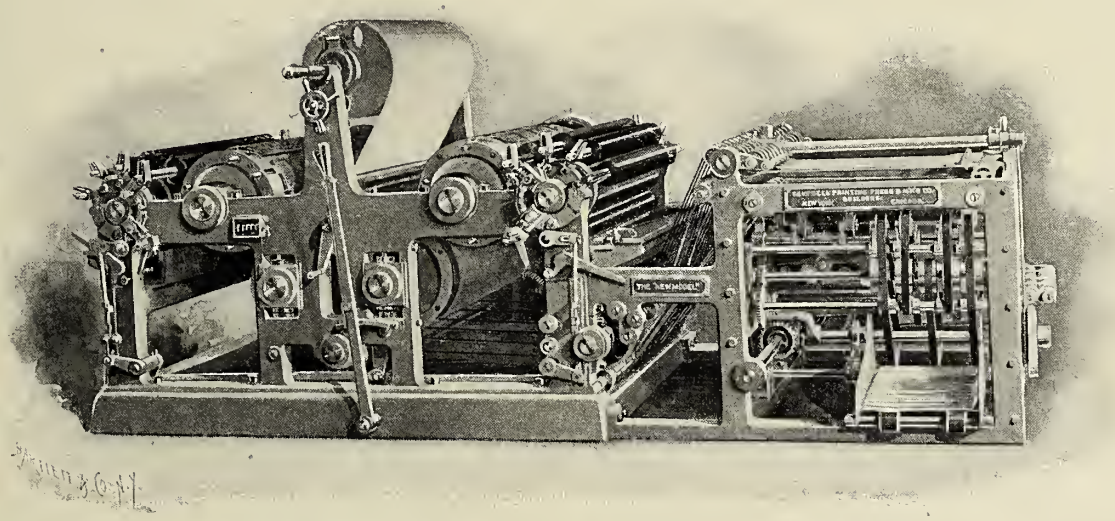
The year when Speed counts and Extras sell like hot cakes!

Are you ready for the campaign?

Extras pay when you can flood the street with them.

If your flood is earlier and fuller than your competitor's the result is obvious!

Other Web Presses at the start of an edition cannot compete successfully with a flat-bed press, because they lack *enough initial speed* to make up for the promptness of the flat-bed.



But—the **"New Model"** has initial *speed* to spare, and buries the *entire output* of a flat-bed in the first five minutes of its operation!

Speed is synonymous with a successful Extra!

Campbell Printing Press & Mfg. Co.

NOTE.—The "New Model" is both Simple and Speedy.

5 Madison Avenue, NEW YORK.
334 Dearborn St., CHICAGO.

The Typo=Millenium is not yet at hand!

We not only will Write it in the Contract,

"HAVE HIM WRITE IT IN THE CONTRACT"

WHEN the representative of a printing press manufacturer claims that his press will run as fast as the "Miehle"

WHEN he represents that it will carry a full type form as fast as the "Miehle"

WHEN he represents it as being as powerful as the "Miehle" . . . . . Have him write it in the Contract.

WHEN he represents it as being equal in ink distribution to the "Miehle".

WHEN he represents it as being as handy and as quickly made-ready as the "Miehle" . . . . . .

WHEN he represents it to be as well-made and of as choice material as the "Miehle" . . . . . .

WHEN he represents that his press is equal to the "Miehle" in producing quantity and quality of work . . .

IF YOU REQUIRE HIM TO LIVE UP TO HIS CONTRACT, HE WILL BE OBLIGED TO BUY FOR YOU A "MIEHLE."

THE MIEHLE PRINTING PRESS & MFG. CO. CHICAGO & NEW YORK

SEND FOR 1896 CATALOGUE

[From The Inland Printer for May.]

but the "Century" will Fulfill it in Your press-room!

This, and more, will the "Century" do—for it works at the Highest Speed Known—*with* Register, not approximate, but absolute! *Without* Slur! *Without* Guttering and the consequent Destruction of Forms! *Without* an Unsteady and Soft Impression! and *Clears* all Form Rollers!

The "Century" is a *New Type* of Press—it not only surpasses the most modern Two-Revolutions in Production, but excels even the Stop Cylinder in Perfection of Product!



Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

Therefore, the man who sets himself upon the Pinnacle of Perfection and decrees that a press designed five years ago is to be the One Perfect machine from then on and forever, thrusts Progress out of doors.

The "Century"

is a press of today—not yesterday. It is the latest development of typographical progress; it is founded upon the experience of our competitors as well as our own; it is intended to meet the stringent requirements of hard-times printing, and we insist that no other machine in existence can show such results in quantity and quality of product and in the profits resulting therefrom.

These are not idle words and their meaning is plain. Our position is invincible, and we know it!

The Campbell Printing Press & Mfg. Co.

5 Madison Ave., NEW YORK.
334 Dearborn Street, CHICAGO.

Let those who Doubt the Superiority of the "Century" put us to the test!



If you but consider the logic of recent events there is nothing either remarkable or incredible in our statements concerning this press.

With the inauguration, about six years ago, of the High-Speed Idea, a great advance in the Art of Printing was made. Much, however, remained to be done—the more perfect production of work, the saving of plates and the lessening of waste, all unsolved problems, were left to the future.

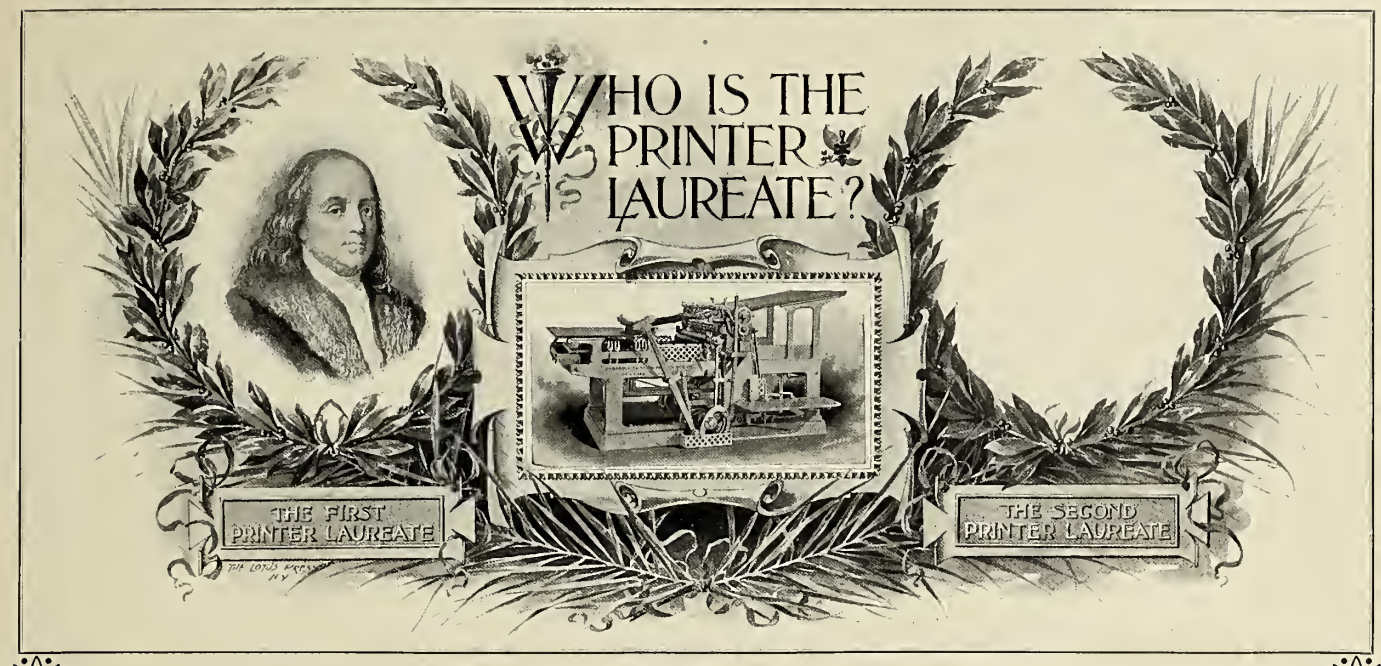
In the "Century," which is possessed of the Highest Speed yet attained, we have successfully reproduced the good printing qualities of the Stop Cylinder, and thus in One Machine, for the first time, appear Perfection of Product with Rapidity of Execution; Extreme Convenience with great Practical Efficiency; a greatly reduced percentage of Waste upon even the largest daily output and a firm yet gentle treatment of the form—which extends the life of plates far beyond present limits.

Here, it must be admitted, is another distinct advance in the art—one, indeed, that will shortly become a powerful factor in the commercial problems of those who print for profit.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.





Young Blood to the Fore!

Mr. Louis H. Orr passes Mr. Nathan, and wrests the lead from Mr. De Vinne!

The Dark Horse of the campaign has come out of the West. Mr. B. B. Herbert (National Printer-Journalist), Chicago, nears Mr. De Vinne for third place.

William Johnston (Printers' Ink Press), New York, is also in the race, and is well up among the leaders.

Mr. W. W. Pasko, Chairman of the Printer Laureate Committee (see his letter on another page), reports votes registered to July 20, 1896, as follows:

		VOTES
NEW YORK,	Louis H. Orr, (Bartlett & Co.)	223
"	Paul Nathan, (Lotus Press.)	176
"	Theo. L. De Vinne, (De Vinne Press)	157
CHICAGO,	B. B. Herbert, (Printer-Journalist.)	155
NEW YORK,	William Johnston, (Printers' Ink Press.)	85
PHILADELPHIA,	Thomas MacKellar,	48
BOSTON,	H. T. Rockwell,	22
CHICAGO,	Andrew McNally,	22

		VOTES
CHICAGO,	Chas. E. Leonard,	19
ST. LOUIS,	W. H. Woodward,	9
POUGHKEEPSIE,	A. V. Haight,	9
CHICAGO,	Henry O. Shepard,	8
DANSVILLE, N.Y.,	A. O. Bunnell,	7
ST. PAUL,	David Ramaley,	6
NEW YORK,	C. A. Dana,	4
CHICAGO,	R. R. Donnelley,	4
CINCINNATI,	J. F. Earhart,	4
BOSTON,	Thomas Todd,	4

New votes registered—for F. B. Hoffman, Baltimore, Md., 1; Jesse B. T. Gage, St. Johnsbury, Vt., 1; H. H. Cabiness, Atlanta, Ga., 1; Edward Leavell, Chicago, Ill., 1.

The friends of Messrs. MacKellar, Rockwell, McNally, Leonard, and other well-known candidates have still time to rally and win! More votes are needed! Your vote, perhaps!

CAMPBELL PRINTING PRESS & MFG. CO.

334 Dearborn St., CHICAGO. **5 Madison Ave., NEW YORK.**

4-6-8

page papers can be printed on the

"Multipress"

from **flat forms of type,** at the rate of 4,500 to 5,000 complete papers per hour.

It is built under patents 291,521 and 376,053 (does not expire until 1905), recently sustained by the U. S. courts in the following decisions:

December 11, 1894
July . . . 2, 1895
October . 26, 1895
and final decree **December 14, 1895**
as covering the Duplex Press.

WE HAVE THE SOLE LEGAL RIGHT TO BUILD PRESSES OF THIS NATURE.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

THE JAENECKE-ULLMAN CO'S

Monthly Communicator

Vol. 1. NEW YORK, AUGUST, 1896. No. 3.

THE various adverse conditions, arising from paper, press, temperature and other atmospheric influences, under which it is frequently necessary to do printing, at times make the proper adjustment of ink to paper and press a more or less difficult matter.

While we are at all times prepared to make both black and colored inks suitable for any purpose for which printing inks are used, still, where time is pressing, the printer is frequently obliged to manipulate the inks himself, and to use such material as he may happen to have on hand. For such purposes the value of a *stiff, pure linseed oil varnish*, such as our Varnish No. 11, does not, in general, receive sufficient consideration. When an ink distributes poorly, either on account of poor rollers, cold weather, heavy pigment, or from any other cause, the thorough admixture of one-fourth to one-half ounce of this stiff varnish to a pound of ink will be found to effect a material improvement; it helps to carry the pigment, causes it to hold better to the paper and prevents rubbing off. Similar treatment is effective when an ink prints "muddy"—in fact whenever the paper will stand more tack; since the stiffer (or tackier) an ink can be used, the better the results. Inks that are apparently too weak in color can often be made to print solid by similar treatment.

When it is desired to reduce the tack of an ink, without subtracting from its body, our *Compound Ink-Cure* will be found invaluable. It makes inks work smoother, enhances the brilliancy of colors and improves them generally. It is free from all deleterious substances of any kind, one of its special merits being that it *contains no grease* and hence will not cause an ink to strike through the paper or interfere with drying, as is the case with many so-called reducing compounds. A teaspoonful of Compound Ink-Cure to a pound of ink will work wonders.

Quality Determines Price

In Half-Tone as in everything else. There is a large field for low-priced half-tone plates, turned out on factory principles. So there is a demand for cheap articles in all kinds of productions where cost is the first consideration and quality the second.

On the other hand, there is a large market for high-grade goods—goods that cost the consumer more because it costs the manufacturer more to make them. This is our field as makers of Half-Tone Plates. The HAND FINISHING is what makes the difference in Half-Tone, both in quality and in price.

WE HANDLE HIGH-GRADE WORK EXCLUSIVELY.

The Gill Engraving Company,

E. M. GILL, President.
G. M. GILL, Treasurer.

104 Chambers St., New York.

The Cost of Printing

By F. W. BALTES.

Every Proprietor Should Have One.

Mr. F. B. Berry, manager Cleveland Type Foundry, says: "We have just sold the last of the books sent us, and would suggest that you send us more. We honestly believe that you have a book which every proprietor would buy, if only it could be called to his attention."

This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. The forms of Job Book, Job Ticket, Time Ticket, combined Journal and Cash Book, and Job Ledger, have been perfected by practical experience, and are

Simple, Comprehensive and Practical.

The tables published show how completely the system works, and furnish statistics of inestimable value to any employing printer. They show that printing, like other manufacturing pursuits, may be reduced to a science, and the actual cost of production ascertained. A number of pages are devoted to notes and pointers on printing, giving many useful hints of service to both employer and employe. Specimens of printing are shown, with prices on each in quantities. The principal items of everyday commercial printing are shown in the price list. By this system any printer of moderate experience should be able to quote uniform and fair prices on all kinds of work. Its use

Saves Time, Avoids Error, Insures Accuracy.

The book contains 74 pages, 6¾ by 10 inches, printed on 28 by 42 100-lb. S. & S. C. book paper, bound in full cloth, and will be sent prepaid on receipt of price, $1.50. The contents are covered by copyright, but free use of all forms is given cheerfully to purchasers, with a view of encouraging their use and benefiting the craft.

For Sale by THE INLAND PRINTER COMPANY,

212-214 Monroe Street, CHICAGO.
150 Nassau Street, NEW YORK.

W. M. TENNEY, Pres. and Treas.
H. E. SYLVESTER, Sec'y.
JOHN F. SUNDBERG, Gen'l Supt.

TELEPHONE, BOSTON 1058.

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INCORPORATED UNDER THE LAWS OF MASSACHUSETTS.



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Every department, including Designing, Drawing, Photography, Zinc Line Etching, Copper Line Etching, Half-Tone Etching, Finishing and Printing is complete in itself, employing a Night and a Day force, and under the supervision of the most skilful and efficient workmen.

The lowest prices consistent with Quality.

Quick Work. Quality same as guaranteed or no charge.

Send for samples.

Our new 3-COLOR PROCESS (as per vase above) is adapted for all Color Illustrating purposes. We make plates from Paintings, Water Colors, Lithographs, in fact of any object that is in color We will be pleased to furnish estimates on Plates and Printing.

Address all Communications to the Company.

Correspond with us for First-Class Work.

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COPPER HALF-TONE FROM PHOTOGRAPH,
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For Magazine and Newspaper.

Twelve years ago we introduced Zinc Etching for fine work of all kinds. Since then all the other Engraving concerns have adopted it and dispensed with the gelatine and other old methods.

Four years ago we applied to our Zinc Plates a chemical deposit, on the surface, which not only made better and sharper results, but kept the plates from wear and corrosion, which was always an argument against zinc plates.

To-day all the other concerns are trying to imitate us, but few, if any, have succeeded.

We are equipped with a large plant, and a force of skilful workmen selected with great care to produce results, both in quality and speed. We can handle a large or small order quicker and better than any other Engraving company in this country—or no charge.

Estimates for Color Work of all kinds, Half-Tones on Copper or Zinc, Line Work and Designs, and all branches of the Printing business, including Embossing, cheerfully furnished.

FRANKLIN ENGRAVING & ELECTROTYPING CO.

341-351 DEARBORN ST. CHICAGO



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OUR WORK IS FAMOUS THE WORLD OVER

PRINTING PLATES BY EVERY PROCESS

Not in the Type Trust.

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TYPE FOUNDING CO.

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Printing.....
Machinery..
Material and
Furniture....
Book.....
Newspaper..
and.....
Job Type....

Western Agents for
Empire Typesetting Machine.

S M. WEATHERLY,
MANAGER.



During the Ice Cream Season

the weather is such that inks will not always work properly. This depends somewhat on the brand, however. Buy the right kind and you will have no trouble.

"BUFFALO BLACK"

is the ink we are pushing hardest at this time, as it has all the requirements and ingredients to make it successful. It costs less, too, than many inks not half so good. Try it.

BUFFALO PRINTING INK WORKS,

....BUFFALO, N. Y....



ARABOL.

Arabol Manufacturing Company,

MANUFACTURERS OF
PREPARED GUMS,
GLUES,
SIZES AND FINISHES,
PASTES, CEMENTS,
MUCILAGES,

15 GOLD ST., NEW YORK.

SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

ACME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glues.

DEALERS' CORRESPONDENCE ESPECIALLY SOLICITED.

THE FINEST WORK OF THE KIND IN THE WORLD.

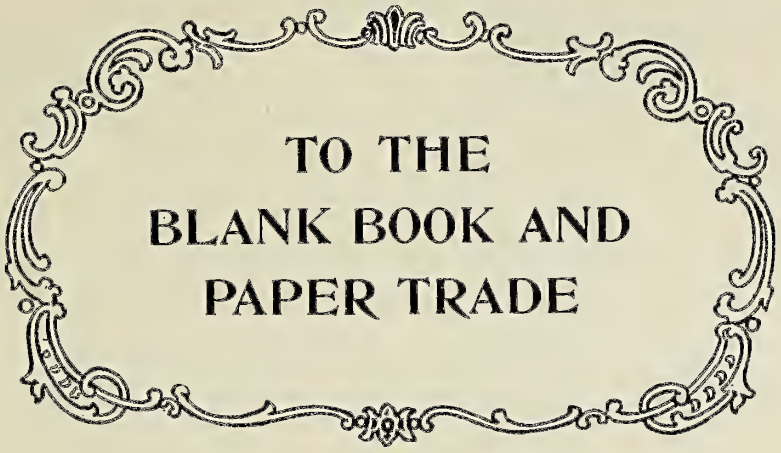
The Color Printer

BY J. F. EARHART.

CAN now be purchased by the craft at a considerable reduction from its original price. The enormous expense of producing this work at first precluded the possibility of its being sold at less than $15.00, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. It is a veritable work of art, size being 8¼ by 10½ inches, 137 pages of type matter, 90 color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Price, postpaid, **$10.00.** Address all orders to

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, CHICAGO.

Send 6 cents for a 15-page book of specimen sheets of this work of art.



Office of *The Fairfield Paper Company,*
Fairfield, Mass.

Gentlemen:

We are making and placing on the market a first-class

"Linen Ledger and Record Paper."

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO FAIRFIELD
1895
LINEN LEDGER MASS.U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

WORONOCO LINEN LEDGER 1895

It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

Selling Agents:
THE LOUIS SNIDER PAPER CO., 221 W. Fourth St., Cincinnati, Ohio.
JOHN F. SARLE, 58 John Street, New York, N. Y.
GEO. H. TAYLOR & CO., 207-209 Monroe Street, Chicago, Ill.



THIS IS NO.....

Fairy Tale!

WE ARE MAKING THE

FINEST

COPPER HALF-TONES

FOR

12 Cents per Square Inch.

Zinc Etchings, **4½ Cents per Sq. Inch.**

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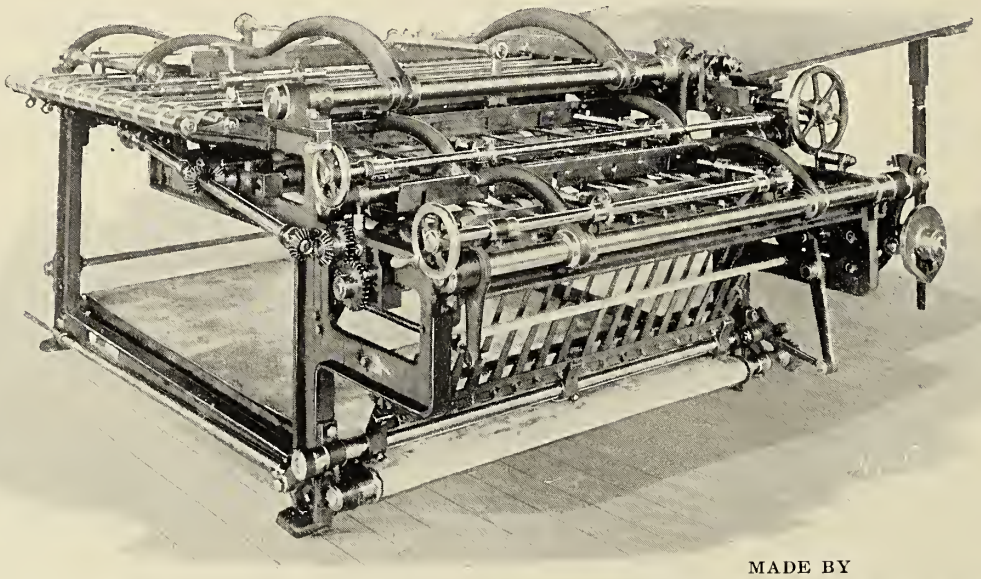
507, 509, 511, 513 Washington St.

Post Office Box ... 311 ...

Buffalo, N. Y.

NEW

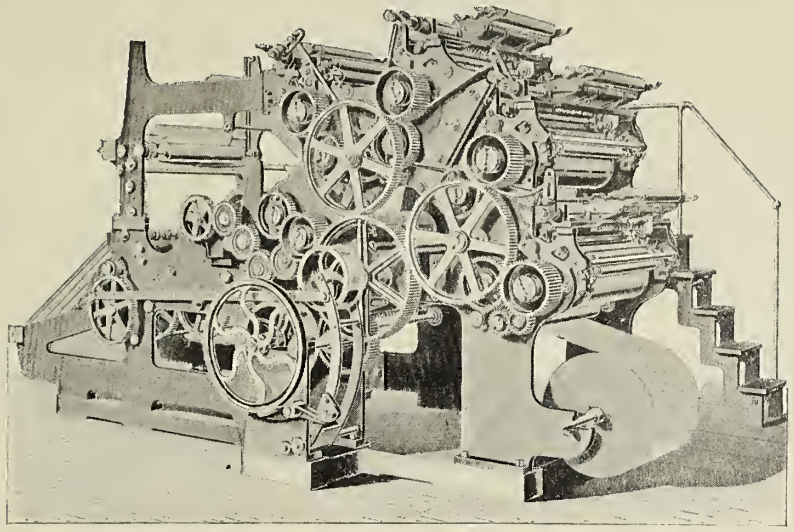
Two and Three Fold Parallel Folder.



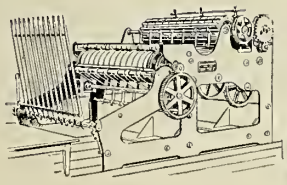
MADE BY

Brown Folding Machine Co.

ERIE, PA.

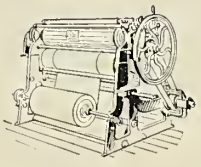


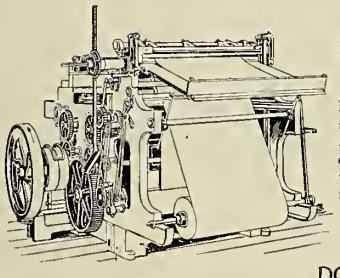
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

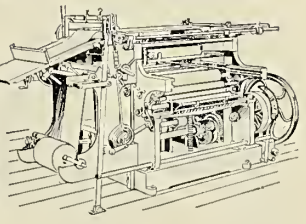
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





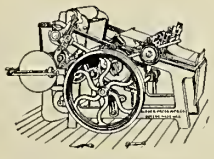
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



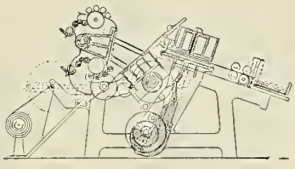
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



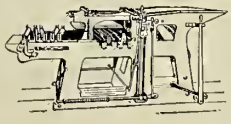
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



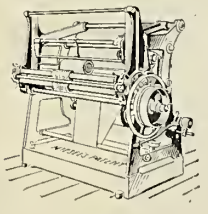
PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



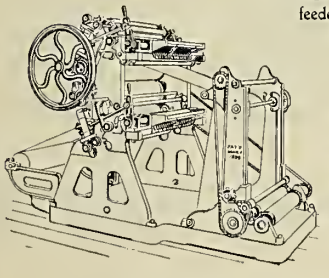
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



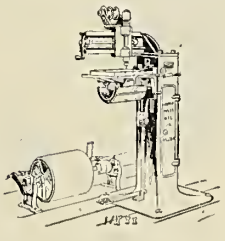
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

THE KIDDER PRESS MANUFACTURING CO., 26-34 NORFOLK AVE., BOSTON, MASS.

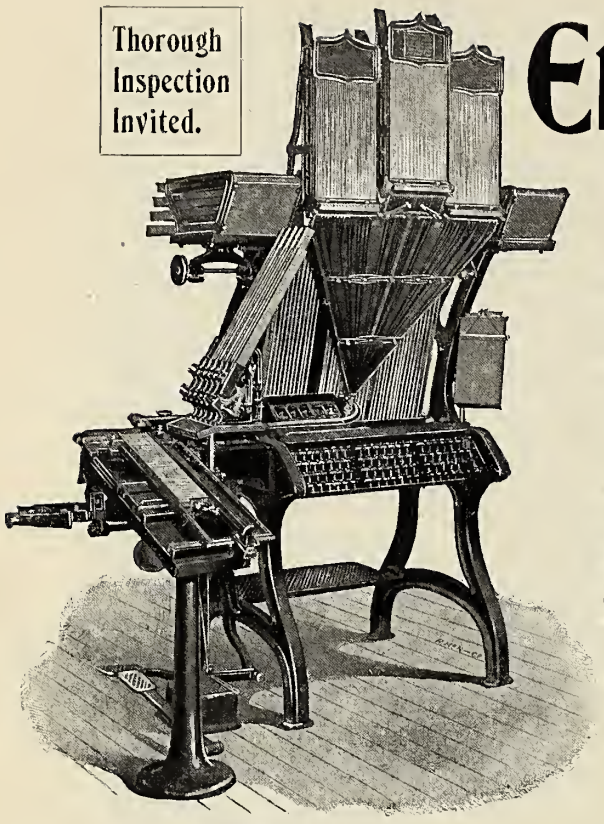
If you are looking for Printing Machinery for some specialty, write to us.

SUFFOLK ENG. CO. BOSTON

Thorough Inspection Invited.

Empire Type-Setting Machine Company

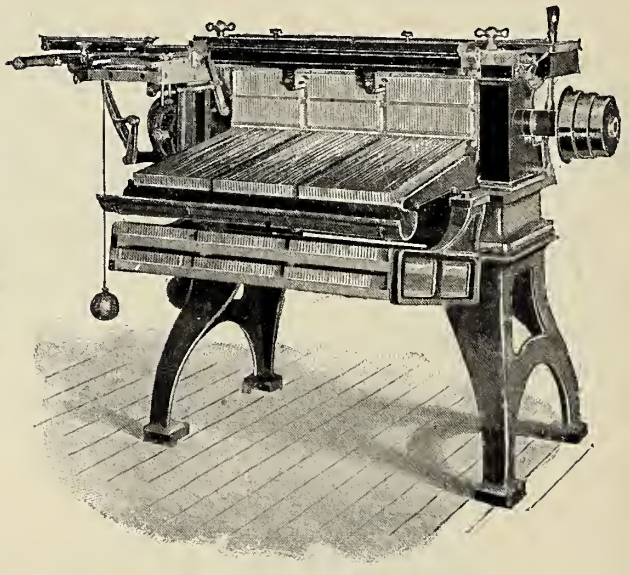
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COMPOSING MACHINE.

The EMPIRE sets ordinary type.....

REQUIRES no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads.



AUTOMATIC DISTRIBUTOR.

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CAN BE SEEN IN PRACTICAL OPERATION AT OUR SALESROOMS, 111 & 113 QUINCY ST., CHICAGO.



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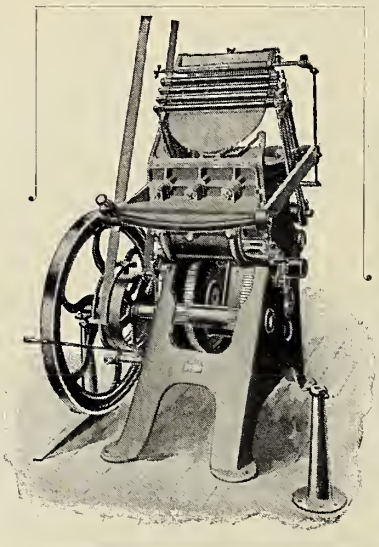
Small enough for a baby to play with, and big enough to make money for the greatest or least printer on earth.

The Wetter Numbering Machine is small in size and great in results. It makes more money for printers than any other device of equal cost, that was ever employed in a printing establishment. We have stacks of testimony to sustain this claim. Shall we send you further arguments?

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The Perfected Prouty Jobber



SIZES:

7 x 11	10 x 15
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contains a number of new features found in no others. When looking for a machine to do all around work, write us and learn about the

Modern Prouty

that is fully up to date, and then make your choice. Sent on trial to responsible parties.

George W. Prouty Co.

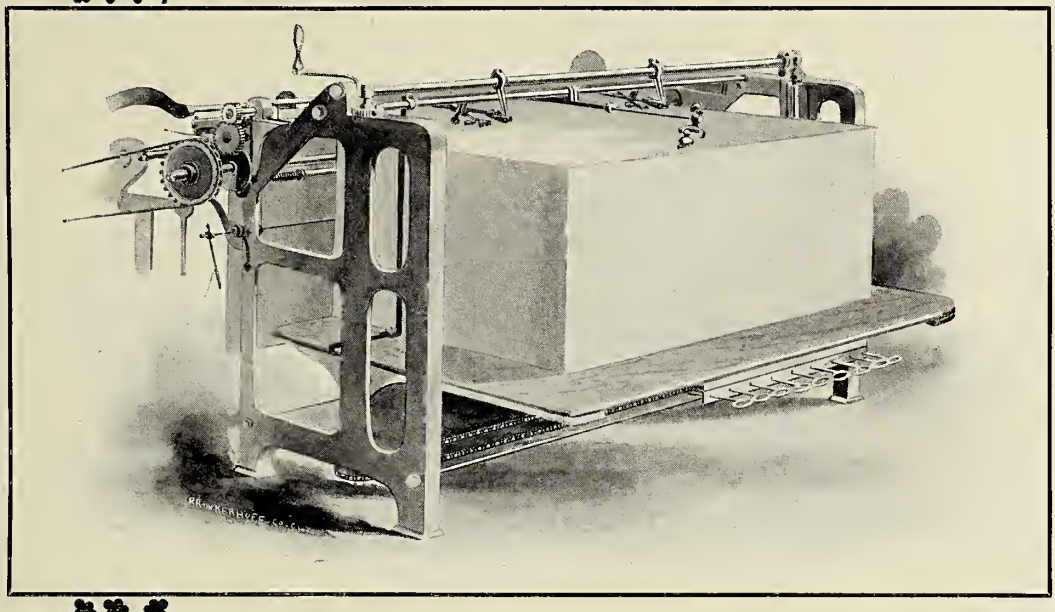
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The "Sheridan" Feeder.

FOR USE ON
RULING MACHINES,
FOLDING MACHINES AND
PRINTING PRESSES.

THIS machine is the most accurate and reliable Automatic Self-feeding machine ever produced. It has only about half the number of working parts of other machines of this class, and is so simple that anyone can run it.



NO electricity or air pumps to get out of order, but a POSITIVE Mechanical PAPER SEPARATOR that insures the delivery of but one sheet at a time, every sheet being brought to absolute register before it is delivered to folder or press.

A SURE MONEY-MAKER AND WORTHY OF THE CLOSEST INVESTIGATION.

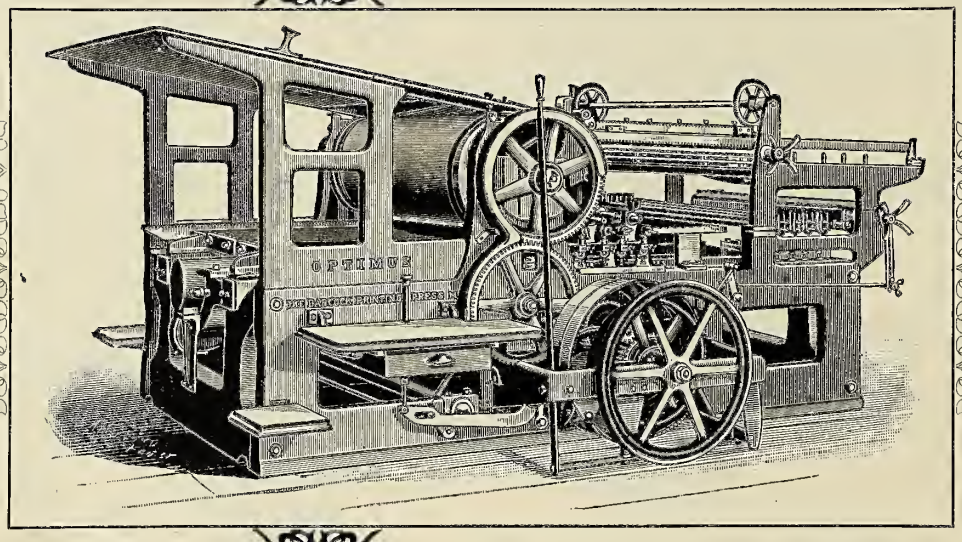
T·W·& C·B·Sheridan

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Works, CHAMPLAIN, N. Y.

The Babcock New Columbian Optimus

BABCOCK PRINTING PRESS MFG. CO.
NEW LONDON, CONN.

IS the very best Two-Revolution Press manufactured in this or any other country. It has more good qualities than any other press. It has the only perfect front delivery---Delivers the sheets printed side up.



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NO smutting or off-setting of the printed sheets. No springing or giving of cylinder or bed. The handiest press for the pressman. The most rigid impression. No loss of paper from handling. The greatest press in the world.

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ST. LOUIS PRINTERS SUPPLY CO., St. Louis, Mo. . . . .
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Nos. 183 to 187 Monroe Street,
CHICAGO, U. S. A.

The Ault & Wiborg Co's Chromatic Puzzle

Here's a Chance for Pressmen!
Show your Ingenuity and Make a Dollar. It's Easy.

Thirty Dollars in Prizes

$15.00 Cash, ... **First Correct Solution**
Copy Earhart's Color Printer, value $10.00, ... **Second Correct Solution**
$5.00 Cash, ... **Third Correct Solution, or to First Nearest Correct Solution**

The Ault & Wiborg Co's Chromatic Puzzle

An awkward young man from the country, by the name of ——, was said to be very —— because he turned —— when a young lady, who was dressed in ——, presented him with a —— ——.

One day while eating a —— —— he was made to feel very —— because he choked upon a seed until he became —— in the face. He possessed one advantage over his city friends, however, and that was he knew that —— berries are —— when they are ——.

The Ault & Wiborg Co., Cincinnati, Ohio.

Directions.—The blank spaces are to be filled in with the names of various colors, such as are used by printers, and are all to be found among the staple colors of The Ault & Wiborg Co's regular printing ink price list. Address all answers and inquiries to

"Chromatic Puzzle," care The Ault & Wiborg Co.,
Manufacturers Finest Printing Inks, Blacks and Colors,
Or, Ault & Wiborg, 68 Beekman Street, New York City. **Cincinnati, Chicago.**

Answers will be received up to noon on October 1, 1896. The true answer to the above will be found in the November issue of this publication—shown in an insert printed with the celebrated colors made by The Ault & Wiborg Co.

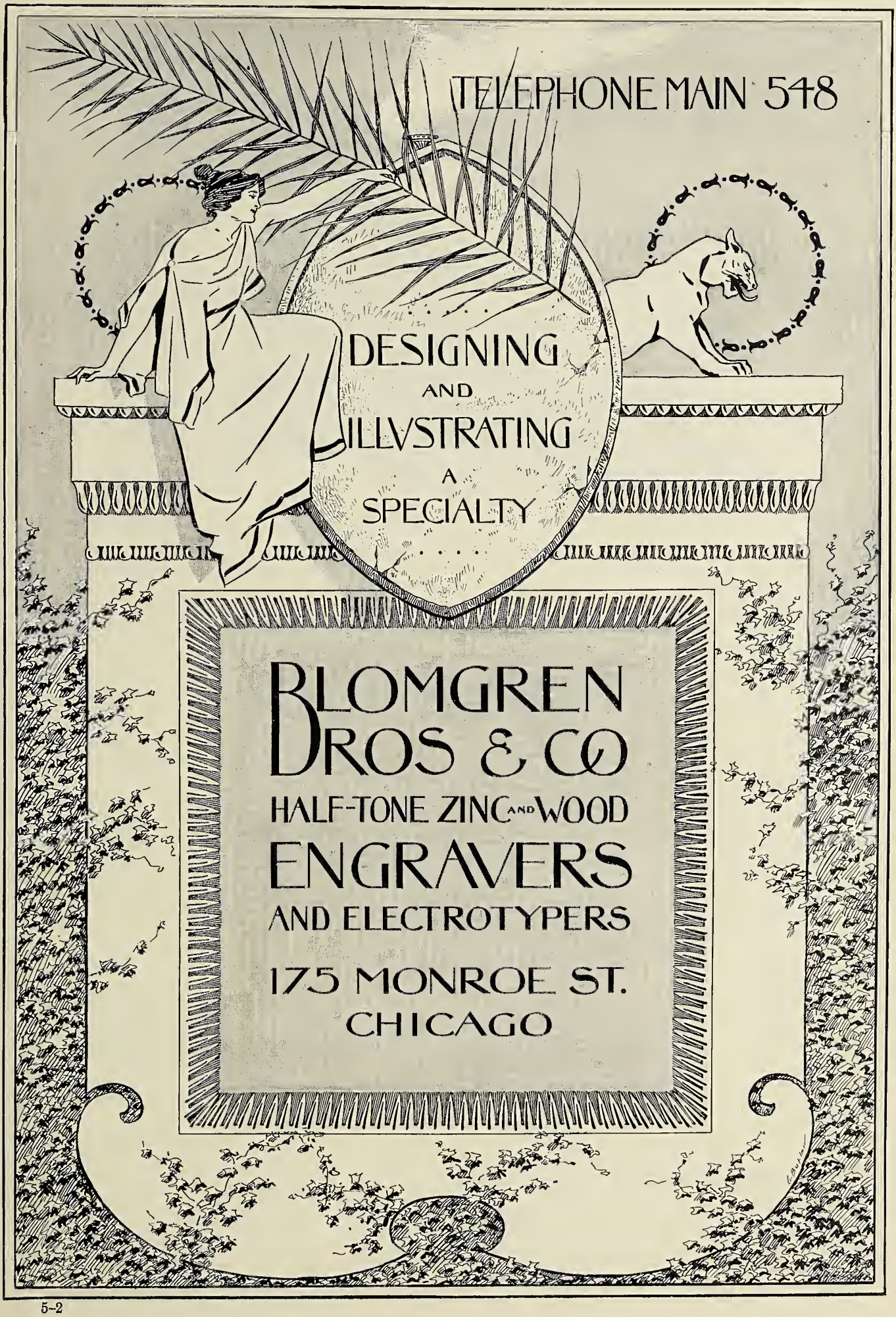
THE
AULT & WIBORG Co.
MAKERS
FINEST PRINTING INKS
CINCINNATI & CHICAGO.

AULT & WIBORG
68 BEEKMAN ST.
NEW YORK.



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A
SPECIALTY
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HALF-TONE ZINC AND WOOD
ENGRAVERS
AND ELECTROTYPERS
175 MONROE ST.
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Played Out

is the use of ink unsuitable for the work for which it is designed. When you want a really fine ink for half-tones, why not order the Fine Half-Tone Cut Ink made by THE QUEEN CITY PRINTING INK CO. of Cincinnati, Ohio? It will please you.

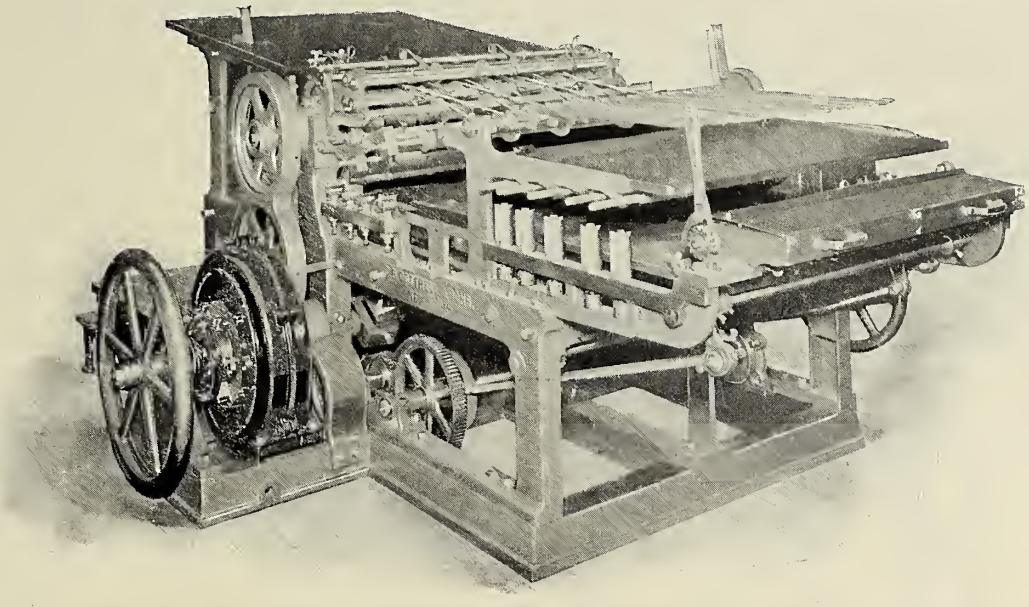
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Cincinnati, Ohio.

Chicago: 347 Dearborn Street.

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For Direct Connection to any Type of Printing Press or Machine



Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

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3,200 an hour.

Used common twine as a belt.

Best Job Press on Earth.

Challenge-Gordon.

We've been saying right along that our CHALLENGE-GORDON is the lightest running, strongest, high-speed job press made.

With a full form in place, an 8 x 12 Challenge-Gordon developed a speed of 3,200 an hour, using common one-eighth inch twine as a belt on a flat-faced pulley.

It's so well made that it will do such work for years.

All dealers sell them.

The Challenge Machinery Co.

2529 to 2555 Leo Street, Chicago.



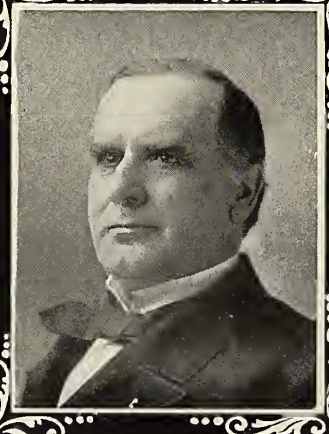
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A Saw Table
A Shoot Board and
A Beveler

Should be included in the equipment of every engraver. We furnish all these tools, and of the very best.

We are constantly improving and extending our line, and gladly furnish catalogues to all interested.

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But when you get through
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come back,
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the old reliable
goods of
Geo. Mather's Sons,
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CRAYON LITHOGRAPHS
SIZE 21 X 28
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Is it sufficient?

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A catalogue is covered with cover.

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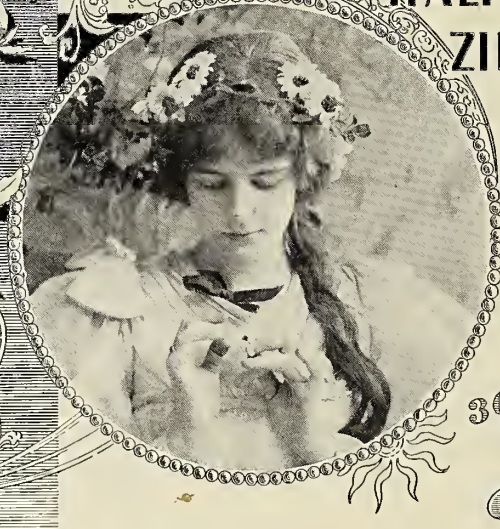
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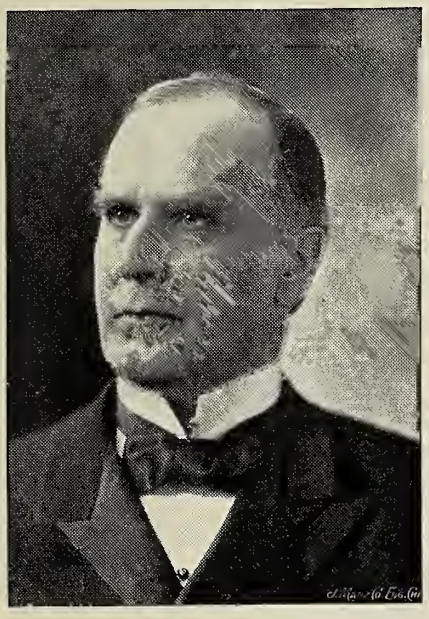
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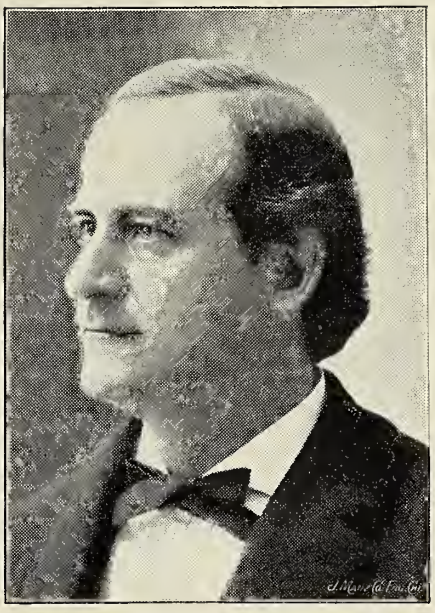
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from latest official photographs of REPUBLICAN and DEMOCRATIC nominees, and other party candidates when announced.

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Single-Column Line Cut, - - - - $ .75
Double " " - - - - 1.50

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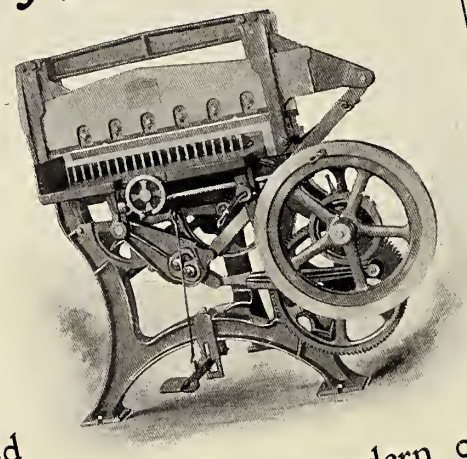
ARTHUR SEWALL.

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Has made profits for others where they have not looked for them.
'Twill do the same for you.

It is a 32-inch Hand and Power Cutter with Automatic Clamp and every modern convenience found on our large machines, yet within easy reach of a small bank account.

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Composition Absolutely Justified.

Capabilities those of the Compositor.

Types Equal to Foundry Letter.

The SIMPLEST, SMALLEST and MOST ECONOMIC MACHINE ever put into Practical Operation.

Note Its Advantages:

Makes and sets single types in justified lines at a maximum and unvarying speed.
Change to any desired measure effected in thirty seconds.
Change to any desired style of face instantaneous.
Change to any desired body size, from Nonpareil to Small Pica (6 point to 11 point) effected in less than ten minutes.
All fonts interchangeable in each machine.
Overrunning automatic. High-class typography insured.
Range—all the characters of a full font of type, including small caps and italic.

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.....MAKERS OF.....

Linen Ledger and Record Papers.....

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.....

All Linen Papers

For Typewriting and Fine Correspondence.....

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For Policies, Deeds and Commercial Purposes.....

Hand-Made Papers...

We are the only makers of Hand-Made Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.....

BE SURE TO SPECIFY "BROWN'S" PAPER WHEN ORDERING YOUR BLANK BOOKS.....

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212-218 Monroe St., Chicago, are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.....

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The "Dexter" is recognized as the Standard of Excellence.
Folders for Books, Pamphlets, Circulars, Newspapers and Periodicals.
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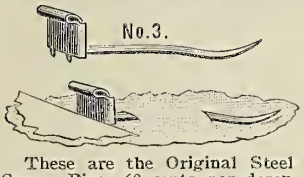
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FACTORY: PEARL RIVER, N Y.

"Your last is the acme of all." That seems to be the verdict of every style of

GUIDE OR GAUGE PIN

that Megill gets out, and the consequence is that each one is sure to suit the particular wants of some printer and finally bring about the absolute supply of every need in this line.



These are the Original Steel Gauge Pins, 60 cents per dozen pins, neatly boxed. Other styles, 25 cents up. Guides to fasten to the platen (not the tympan), $1.00 per set, upward.

All reliable typefounders and dealers carry them in stock. If you cannot get them, inclose amount to the old reliable and ever advancing gauge pin manufacturer,

EDW. L. MEGILL,
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NEW AND POPULAR STYLES IN

Wood Type

SEND FOR SPECIMEN SHEETS

MORGANS-WILCOX CO.
MIDDLETOWN, N. Y.
Makers of first-class Printers' Goods.

WE HAVE OF PRACTICALLY

INSTANTANEOUS PROCESS ENGRAVING,

FOR ALL CLASSES OF WORK.
SIMPLE, CHEAP AND INFALLIBLE.



NO CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything. Write us.

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Paper.

Brown's Hand-Made Papers. Only complete stock and only line made in United States.

Greatest variety of sizes and weights carried anywhere. **Dekel Edge Papers.**

Flat Writings, Cardboards, Book, Cover, Print, Manila and other Papers.



UP HILL AND DOWN.



It is up-hill work trying to run some inks without the use of

Superior Reducing Compound.

A small amount of this will cause all your troubles to vanish, and work will be like coasting down hill. Superior Reducing Compound softens the ink, but does not weaken the color. It can be used with either printing or lithographic inks. Prevents peeling of coated paper. Put up in 1-lb., 2-lb. and 5-lb. tins, with screw top. Look for yellow label, in red and black ink. For sale by all typefounders and printers' supply houses. Ask for "SUPERIOR," and ACCEPT NO SUBSTITUTE.

Manufactured by SUPERIOR REDUCING COMPOUND CO., 212-214 Monroe St., Chicago.

Established 1883. Average Annual Sales over 165 tons.

J. P. TRENTER,

MANUFACTURER OF

Printers' Leads and Slugs.

These goods have been handled by the typefounders and dealers of the United States for twelve years.

Have always given entire satisfaction.

One of the leading typefounders has taken no less than four tons per month for the past eight years.

J. P. TRENTER,
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Not in any trust or combine and never will be, but will supply my goods to anybody.

Send your address and confidential price list will be mailed you first of every month.

E. MENUEL & SONS, HONORABLE MENTION. LONDON, 1862.
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SUCCESSORS TO E. MENUEL & SONS, LONDON, ENGLAND.

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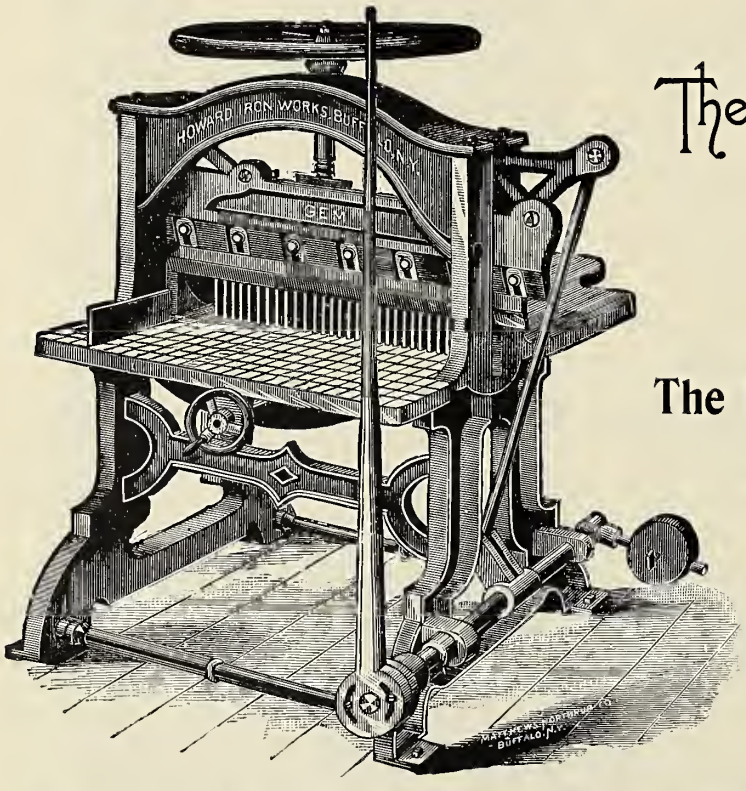
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MADE OF OUR CELEBRATED EXTRA QUALITY OF HARD BRASS.

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The "GEM"

With IMPROVED FINGER GAUGE.

... Price, $175 ...

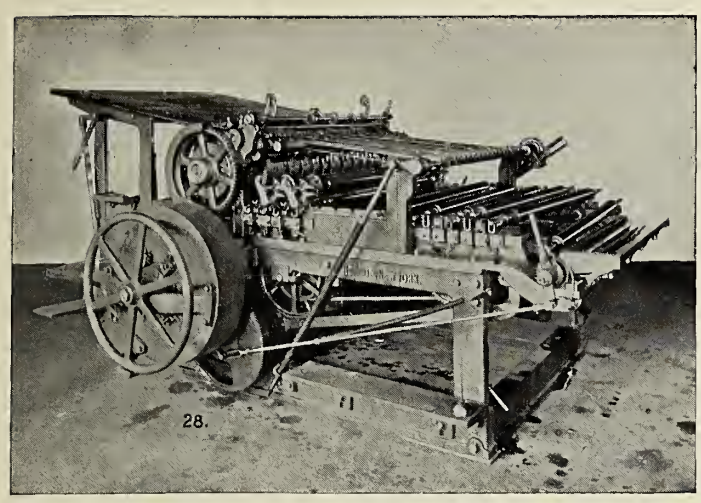
The Best Lever Paper Cutter Made.

ALSO MANUFACTURERS OF

PRINTERS' BOOKBINDERS' AND PAPERMAKERS' MACHINERY.

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Electric Motors
directly connected to
Printing Presses.

No belts, No dirt,
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More efficient than
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Attached to any press,
Easy to regulate,
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No "Fake" in our methods. Best Finish, Honest Prices, Written Warrant. Try.

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We Manufacture
Ledgers,
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Ruled Stock,
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LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, ETC.

All of the above stock manufactured by **our own mills.** Capacity, 30 tons daily.
Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. **Small as well as large mail orders solicited.**

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ELECTRIC MOTORS
FOR DRIVING
PRINTING PRESSES and all kinds of Printers', Bookbinding and Inkmaking Machinery.

WRITE FOR PRICES.

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And in all large Cities in the United States.

Round-Corner ...Cards...

EVERYBODY USES THEM.
WE MAKE AND SELL THEM.

Particulars to Printers and Stationers on Application.

WE ALSO CARRY A VERY FULL LINE OF

CARDBOARDS, WRITING PAPERS, LEDGER, BOND AND LINEN PAPERS.

GEO. H. TAYLOR & CO.
207-209 Monroe Street, CHICAGO.

LEATHERETTE

Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

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General Agents,
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Special Notice

To Printers, Publishers and Bookbinders.

THE MOST WONDERFUL SHEET FEEDER IN THE WORLD IS THE CELEBRATED

"NIAGARA"

NOW SUCCESSFULLY FEEDING TO PRINTING PRESSES AND FOLDING MACHINES IN SOME OF THE LARGEST ESTABLISHMENTS IN NEW YORK CITY.

In next month's issue of THE INLAND PRINTER we will show cuts of the latest up-to-date "NIAGARA."

Meanwhile, any information desired or orders sent to us direct or through our agents, Messrs. WELD & STURTEVANT, 44 Duane Street, New York, will have equal attention.

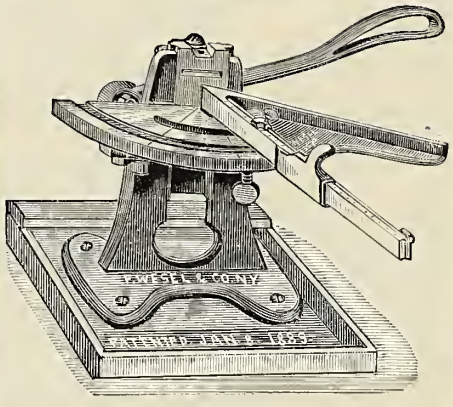
The J. L. Morrison Company,

60 Duane St., cor. Elm, New York.

IMPROVED PATENT UPRIGHT

Mitering Machine.

An absolute necessity for every office, whether News, Book or Job.



REDUCED PRICE, $13.00

It will pay for itself many times over in a very short time.

F. WESEL MFG. CO.

Manufacturers of and Dealers in all kinds of

Printers', Electrotypers', Stereotypers' and Bookbinders' Machinery,

82-84 Fulton St., cor. Gold St.
NEW YORK.

FACTORY:
78-80 Cranberry St., cor. Henry,
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FRED'K H LEVEY CO.

THE LEADING PRINTING INK MANUFACTURERS.

59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, PRESIDENT. CHAS E. NEWTON, VICE-PRESIDENT.
WM. S. BATE, SECRETARY.

STANDARD OF THE WORLD!

ST. PAUL, Minn., June 17, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—Anyone who has pulled a pants' button off tugging at a case that has become caught on the racks of a stand can easily see that the "New Departure" is the best case that has ever been put on the market. We are receiving a great many orders for them, and as soon as printers begin to become acquainted with their practicability, we believe they will displace thousands of the old make. MINNESOTA TYPE FOUNDRY COMPANY.

CHICAGO, Ill., July 3, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—Concerning the "New Departure" Cases, we would say that our experience with them has been most satisfactory; not one complaint has been received. We believe that they will take the place of all other cases of the kind. The printer is proverbially slow to change his tools, but every printer we believe would gladly exchange any other cases he may have or may be operating for the "New Departure." BARNHART BROS. & SPINDLER.

KANSAS CITY, Mo., June 17, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—We have examined your "New Departure" Case and think it is a big improvement over the regular case that has been on the market for so long. There is less liability of splitting and you certainly have made a great improvement. GREAT WESTERN TYPE FOUNDRY.

LOUISVILLE, Ky., June 18, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—A Cincinnati ink concern has a blind drummer in this territory. We would suggest that you put a deaf and dumb man on the road selling "New Departure" Cases. He would be a decided novelty, and as a seller would prove a howling (?) success, as no talk would be necessary. There is no comparison to be made between the old case and the "New Departure," as they are not in the same class. HEYBACH-BUSH CO.,
F. P. BUSH, Secretary and Treasurer.

NEW YORK CITY, June 29, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—We are and have been selling a great many "New Departure" Cases. We are pleased to say that so far we have not received a single complaint, bnt on the other hand several of our large customers who have recently put in these cases express themselves as well satisfied.
R. W. WALDO, Manager,
New York Branch of the American Type Founders' Co.

OMAHA, Neb., June 22, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—Your "New Departure" Case needs no word of commendation from the dealer. It is so vastly superior to the old case that it commends itself. A case with an improved cross-grained bottom, and having side rails running parallel with the slides in the rack, possesses features sure to be appreciated by every printer. ARTHUR CHASE, Manager,
American Type Founders' Co.

CHICAGO, Ill., June 18, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—We are very much pleased with the "New Departure" Case. It is a good thing and the printers appreciate it. We find that after they get a pair of "New Departure" Cases, that in the future our customers will have none other. AMERICAN TYPE FOUNDERS' CO.

ST. LOUIS, Mo., June 17, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—Since your "New Departure" Cases were put on the market I have seen quite a number of printers who have examined the case fully, and they believe that it is undonbtedly the best case on the market. The idea is a splendid one, and the life of the case will be much longer than heretofore. The Hamilton Mfg. Co. is certainly to be congratulated upon their "New Departure." WALTER S. MARDER, Manager,
Central Type Foundry Branch of the American Type Founders' Co.

LONDON, England, July 3, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—We have much pleasure in adding our testimony to the superexcellence of your "New Departure" or triple-backed cases. They are highly appreciated by all who have used them in this country, and, in our judgment, cannot be excelled. There is nothing on the market here to touch them. F. W. CASLON & CO.

PHILADELPHIA, Pa., March 6, 1896.

J. E. HAMILTON, President, The Hamilton Mfg. Co., Two Rivers, Wis.: Dear Sir,—The sample of your "New Departure" Case has been received and beg to say I have examined same carefully. Since the case has been here I have subjected it to cousiderable variation in temperature from steam heat and thus far no appreciable sign of twisting or splittiug has made its appearance. During the many years in which we made our own cases we were most particular to buy only the best quality and best seasoned poplar that we could get for the bottoms, but notwithstanding all the trouble taken we were constautly annoyed with complaints from customers of the bottoms splitting, and it seems to me that you have just struck the idea by which this will be avoided. The whole case bears careful scrutiny, is excellently made and should commend itself to the trade.
G. F. JORDAN, Manager,
Philadelphia Branch of the American Type Founders' Co.

ATLANTA, Ga., June 18, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—We take pleasure in sayiug that we regard the "New Departure" Cases the only improvement of real merit in type cases within our experience of a quarter of a century. We consider them the lightest, strongest and most durable cases ever manufactured, and shall in future handle no other. DODSON PRINTERS' SUPPLY CO.,
W. C. DODSON, President.

GRAND RAPIDS, Mich., June 17, 1896.

THE HAMILTON MFG. CO , Two Rivers, Wis.: Gentlemen,—Your "New Departure" Case is proving to be a great success. Since we began handliug them our customers will not have any other case. HARRIS PAPER CO., L. D. HARRIS, President.

BUFFALO, N. Y., June 17, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—We wish to say that the "New Departure" Cases are becoming very popular with our customers. They are certainly more desirable, not only because of the three-ply bottom, which makes it impossible for them to warp or crack, but the fact that they rest on side rails will make them longer lived and will wear the racks less. Those printers who have already had some of these new cases in use are very careful to specify them when ordering again.
HERBERT L. BAKER, Manager,
Buffalo Branch of the American Type Founders' Co.

NEW YORK CITY, February 26, 1896.

J. E. HAMILTON, President, Two Rivers, Wis.: Dear Sir,—Your favor of the 17th inst., together with sample case, received. The case is handsome and well constructed. It seems to me a decided improvement over the old method of construction.
L. B. BENTON, Manager,
General Manufacturing Dept., American Type Founders' Co.

CLEVELAND, Ohio, June 17, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—Our customers like the "New Departure" Cases, for the reason that they are strong, well built and have a finished appearance. We shall shortly send you another order for these.
F. B. BERRY, Manager,
American Type Founders' Co.

CINCINNATI, Ohio, February 21, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—Your "New Departure" Job Cases at hand. We have examined this case and we consider it the best thing of the kind that has ever been placed on the market. We have also shown it to several of the best printers here, and they think it a very good thing.
ROBERT ALLISON, Manager,
American Type Founders' Co.

BOSTON, Mass., March 6, 1896.

THE HAMILTON MFG. CO., Two Rivers, Wis.: Gentlemen,—Concerning the "New Departure" Case sent us, there is a general feeling that it is the ideal case, and that your improvement ought to work out a substantial benefit in its wearing. Certainly, relieving the bottom of the case from the wear and tear, a uniform bearing, and crossing the grain of the bottom, must be beneficial, and an improvement that the printers will quickly appreciate. J. W. PHINNEY, Manager,
Dickinson Type Foundery Branch of the American Type Founders' Co.

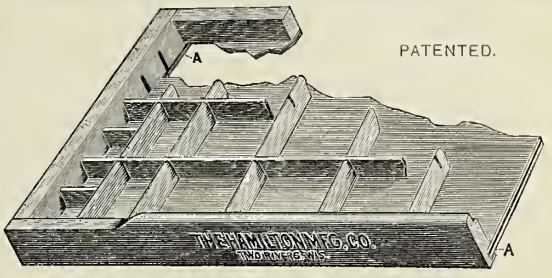
"New Departure" Cases

EXCEED ALL OTHERS IN

DURABILITY,
PRACTICABILITY
AND FINISH.

READ WHAT EXPERTS SAY OF THEM.

ALL CABINETS made by us are fitted with these Cases without extra charge. We have discontinued the manufacture of the old style case and furnish the "New Departure" exclusively without any advance in price.



Sectional view of "New Departure" Case.

The Hamilton Mfg. Co.

Two Rivers, Wis.

Manufacturers of

WOOD TYPE

AND

PRINTERS' FURNITURE

OF SUPERIOR QUALITY.

Our Goods are handled and kept in stock by all supply houses in the United States and Canada. Ask for our Goods. See that you get them. Every article we make bears our stamp—it is a guarantee of excellence

WHEN ORDERING CASES SPECIFY

The "New Departure."

ANTI-TRUST
ANTI-COMBINE
ANTI-MONOPOLY

THE Best Type, Most Durable Type, Finest Type is .....

Superior Copper-Mixed

PRINTING MACHINERY,
PRINTING MATERIAL,
LOWEST PRICES,
BEST GOODS.

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183 to 187 Monroe Street,
CHICAGO, ILL.

BRANCHES: GREAT WESTERN TYPE FOUNDRY, KANSAS CITY, MO.
GREAT WESTERN TYPE FOUNDRY, OMAHA, NEB.
MINNESOTA TYPE FOUNDRY CO., ST. PAUL, MINN.
ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS, MO.

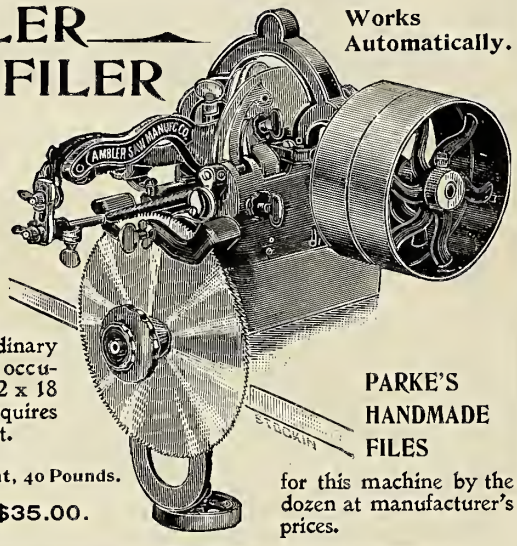
50c. for a Book

Send us 50 cents for a 96-page book about ADVERTISING; written by Charles Austin Bates, the most successful and widely known advertising specialist in America. It is made up of practical hints and suggestions. No advertiser anywhere can read it without getting at least 50 cents' worth of information. The chances are that many will get $50 worth. This 50-cent book is made up of thirteen chapters taken from Mr. Bates' 700-page book, "Good Advertising." One chapter tells about "display," another is about "pictures in advertising," showing 25 illustrations; a third treats of "booklets and circulars," a fourth tells how much money to spend for advertising. Every chapter is worth more than the 50 cents asked for the book.

THE HOLMES PUBLISHING CO.
15 and 17 BEEKMAN ST. NEW YORK.

AMBLER SAW FILER

Works Automatically.

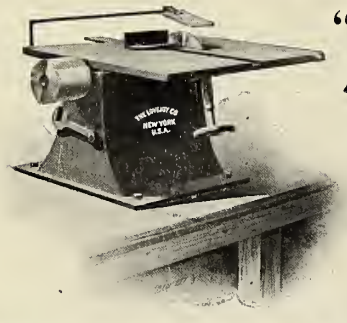


Keeps saw perfectly round; will sharpen saws from 4 inches to 16 inches in diameter; can be fastened to an ordinary workbench; occupies a space 12 x 18 inches and requires no countershaft.

Shipping Weight, 40 Pounds.

PRICE, $35.00.

PARKE'S HANDMADE FILES for this machine by the dozen at manufacturer's prices.



"BABY" SAW TABLE

NOT A TOY, BUT A PRACTICAL MACHINE.

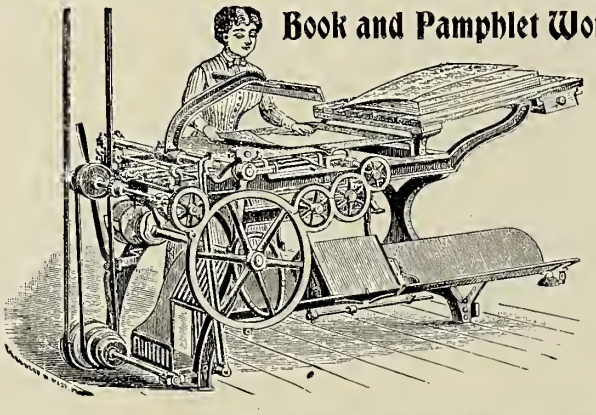
Size of Top of Table, 11 x 11 inches. Weight, 40 Pounds.

PRICE, including Countershaft, $40.00.

THE LOVEJOY CO. 444-446 Pearl Street, NEW YORK, U. S. A.

Paper Folding Machines

FOR FINE Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES feeding to side guides for PERIODICAL WORK.

CHAMBERS BROTHERS CO.

Fifty-second Street, below Lancaster Avenue, PHILADELPHIA.

E. C. FULLER & CO., Sole Agents,
28 READE ST., NEW YORK. 285 DEARBORN ST., CHICAGO.



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.

COMPOSITION—"TRISTRAM AND ISOLDE."—TENNYSON.

By Curtis Gandy.

"Out of the dark, just as the lips touch'd,
Behind him rose a shadow."



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.

COMPOSITION—"THE ARREST."

By A. Petrtyl.

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THE INLAND PRINTER

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVII—No. 5. CHICAGO, AUGUST, 1896. TERMS, $2 per year, in advance. Single copies, 20 cents.

REMINISCENCES OF A SALESMAN.

BY J. CLYDE OSWALD.



"I WAS a printer once myself," he said, as he knocked the ashes from his cigar and settled himself comfortably in a chair; "but, say, setting type isn't in it with selling it. I had hard work to get away from the case, though. If I hadn't had some money left me I guess I might be there yet. It was hard work getting a job as a salesman. They all wanted a man with experience.

"Finally I got a job selling presses. The first one I sold went pretty easy. I sent in the order by wire and they filled it that night. The old man was mad when he came in the next day and found the press had gone, for he said the price was $150 too low. No wonder the customer was in a hurry for the machine. But I got even on the next man, for I soaked him $175 more than the regular price. He was new to the business. The extra $25 was a peace offering to the old man. He didn't kick any about that.

"I got tired of the road and came back to the city and tried to sell type on commission. I heard about a new paper that was about to be started and I got hold of the man who was to be foreman and gave him $100 to turn the order over to me. They set up the first issue of that paper, but it was never printed, and the house had to take the outfit back again. I didn't get any commission and I didn't get back my hundred either. The foreman said I hadn't given it to him. He was a bird.

"Well, I heard about another paper that was to be started soon—a daily paper this time. The foreman offered me the order for $300, but I was too foxy for him. I said 'No, I will give you ten per cent of the amount instead—after it is paid.' And—what do you think?—that order amounted to $22,000—cash, too. Say, I was sick for a week.

"Then I tried my hand at selling ink. I took around a sample can of our best job black to a lot of offices, and a week or so later followed them up to see if I couldn't get some orders. One man nearly threw me out of his place. He said they had spoiled a fine job with the sample I left, and that I was the last man in the world he would ever buy from. About two months afterward I heard he had hired a new pressman, and I thought I would drop in to see him again. He was so apologetic when I went in I couldn't help borrowing a dollar from him. He had found my sample can of ink stuck away in a corner and it had never been opened.

"At another office up town I worked around the boss of the place until I got him to give me a good-sized order for book ink. A few days after it was delivered I received a short letter from him telling me to come and take the ink away. I went to see him and, say, wasn't he mad. He said it was 'lumpy' and they couldn't do anything with it. He took me to his pressroom and showed it to me. Sure enough, it was full of little lumps which, when I looked at them closely, seemed to me to be fine pieces of roller composition. It was about closing time when I got there, and I fooled around in one way and another until the men had gone home. Then I put the head back into the keg and turned it over and took out the bottom. There weren't any little lumps there, and you ought to have seen the old man open his eyes. I found a number of fountains with ink in them on the presses, and I took it out and put my ink in instead and left it there. The old man was down early the next morning, and you can wager your hat he kept his eye on the pressroom. After the presses had

been running an hour or so, he asked his foreman how the work was coming on. The foreman said, 'All right, now they had decent ink again,' and then the boss told him he could put on his coat and go out and hunt up a new job.

"Well, I got to selling so much ink my firm wore out its plant trying to keep up with orders, and I went back to selling printing machinery on the road again, where I am now. But it ain't possible to do much in that line any more. The proprietors of the print shops know as much as you do these days, and you've got to do about as they say. A man in a town up the state wrote to the house a little while ago that he wanted to buy a new press, and they sent me to see him. He had an old press he wanted to trade in, and he told his office boy to take me out to his pressroom and show it to me. After watching it run a while I came to the conclusion I could let him have the new press for his old one and $850. I went back to his office and he called out as I entered, 'Did you see it?' I said 'Yes.' Then he said: 'Well, I'll tell you what I'll do. I'll give you that press and an even thousand dollars for the new press.' It staggered me a little, of course, but I managed to say, 'Is that the best you'll do?' He said it was, and so we fixed it up at that price. When I was going out he said: 'That's the only way to buy a press.'"

Written for THE INLAND PRINTER.

DISPLAY COMPOSITION.

BY J. H. S.

ONE of the causes which aid in the depreciation of the value of the ad. compositor, and, incidentally, of the business, is the disposition to underestimate the value of instructions, and to ignore them unless proofs are demanded. The usual claim that the work has been done much neater than would have been possible if directions had been closely followed has no weight with the advertiser, and is not usually the real reason for failure to observe instructions. Careless or unintelligent scanning of the copy, technical difficulties, etc., are more often the cause. The demand for speed is also a factor, and when it is carried to extremes all other considerations are cast aside and thought concentrated on the devising of easy methods.

No class of printing is more deserving of proper treatment than advertisements, and none in which the relative value of good and bad work is more pronounced. If tests could be made which would give the actual financial results respectively of good, bad and indifferent work, it is safe to say the effect would prepare patrons to pay for and demand the best, and enable employers to grant the time necessary in the execution.

In so far as the following of instructions is concerned, everyone should receive the same attention. The inexperienced advertiser knows what he desires placed most prominently before the public, and if he should have any peculiar ideas which he is willing to pay for, they should be respected.

When copy is furnished without marks to guide in its display, the compositor should view it in the light of an advertiser and treat it strictly with a view to utility. Any artistic effects which do not add to its money-earning power should be avoided.

The intention or object of the advertiser should receive careful consideration before any plan of display is decided upon. It is not wise to hastily conclude that the copy has been superficially prepared and demands no serious thought. The business of the printer is to execute orders, and the accuracy with which he interprets the same should be the first point in determining his standard of excellence. Failing in this first essential, the most artistic and painstaking of efforts will be misdirected. It is not for the printer to question the wisdom of any plan that may be submitted to him. It should be presumed that the same has been decided upon after due deliberation and with an inside knowledge of the necessity of the case, with which he may be unacquainted. And yet this is one of the most common as well as most inexcusable offenses with which the printer is charged. When difficulties of a technical character interfere with the easy execution of a presentable piece of work the disposition is to break away from the instructions, often resulting in thwarting the object of the advertiser and rendering the advertisement comparatively worthless.

Successful writers of advertisements exercise great care in the preparation of their copy. Their business is not only to furnish the copy, but also to direct which are its most important points; and even to select the series or combination of type faces which will be most suitable. They are, or should be, well equipped for such duties. Their view of the advertising field is much broader than the printer's, and their ads. are written and placed with a due consideration of the immediate necessity for advertising, the method to be pursued, the medium to be used, its location, character, and territory in which it circulates; the nature of the wares to be disposed of; location of advertiser, his reputation and prominence, etc. Assuming that method and intelligence have been exercised both in the writing and the placing of the ad., it is reasonable to suppose that the marks of emphasis have their meaning, and show what in his opinion is the line of display which will best answer his purpose. Ordinarily these marks of emphasis do not indicate the relative degree of strength between the display lines, and considerable room is left for judgment. The printer, having in hand a piece of copy thus underscored, and of which no proof is to be submitted, is placed in a position of trust, and if he

disregards the underscoring it is an abuse of confidence. He should be sufficiently acquainted with methods, purposes and mediums of advertising to be able, with the assistance of ordinary underscoring, to separate an ad. into its proper divisions; and when the divisions are known, no idea of taste or style should interfere with the arrangement, and to permit technical difficulties to do so is a confession of incapacity.

The question of style is of secondary consideration, and the style that will best suit the purpose of the work in hand should be the one adopted. All styles have their merits, and when properly executed and adapted are equally commendable. The idea of old-time printers was to make every piece of display work conform to certain arbitrary rules, and the result was often anything but pleasing to the eye, although satisfactory to the patron, as the features were brought out strongly, and he had not yet learned that the power of the subject matter was impaired by a multiplication of minor display lines. The idea of the modern printers is to use the style or material that is most appropriate for the occasion; and, when the peculiar wording of his copy or technical necessities suggest such a course, he discards all conventional forms of display; and, if the result is satisfactory and catches the public eye, a new style is proclaimed, and for some time everything is made to conform to the new fad.

In some instances the effort is all directed toward producing a peculiar effect, and the desires of the advertiser are lost to sight. This singleness of purpose, which leads to the unnatural forcing of designs, is in line with the custom of the "back-number" printer, who conformed to arbitrary rules, only the result is not so satisfactory to the patron.



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.
COMPOSITION—"LOST IN THE SNOW."—BY J. WITTRUP.

Observation will show that considerable copy is so written that it is adapted to the prevailing style of display — as often the result of impressions as it is of thoughtful method — while other copy is original in its composition and cannot be adjusted to the fad.

HAS NOT MISSED A NUMBER IN TEN YEARS.

I receive considerable inspiration from THE INLAND PRINTER, not the least coming from your elegantly displayed advertising pages, and have not missed a number in the last ten years.—*George A. Heubisch, New Haven, Connecticut.*

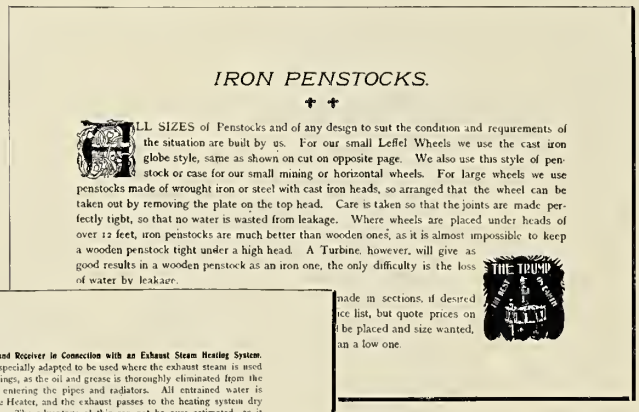
Written for THE INLAND PRINTER.

MAKE-UP OF CUTS AND ILLUSTRATIONS.

BY ED S. RALPH.

THE placing of ornamental, attractive cuts in pages of "straight" type affords the compositor wide scope for the display of artistic taste and skill. The various combinations that can be had from one cut, by simply changing the location of it, of course depends to a very great extent upon the style of the cut; but there are cuts from which quite a number of appropriate combinations may be had. It might be well to say right here and now that these cuts are provided for a specific purpose, and that appropriateness as well as effect must be considered in their use.

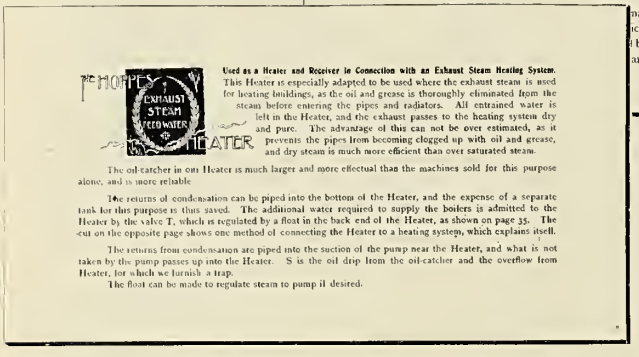
The copy and cuts being all in the compositor's hands, ready for him to execute the work on a designed catalogue, the first thing to do after the measure and margins have been established is to carefully go over the copy and see what the writer has intended to convey, or more properly what theme is taken up on each different page. The next step is to go carefully over


IRON PENSTOCKS.

ALL SIZES of Penstocks and of any design to suit the condition and requirements of the situation are built by us. For our small Leffel Wheels we use the cast iron globe style, same as shown on cut on opposite page. We also use this style of penstock or case for our small mining or horizontal wheels. For large wheels we use penstocks made of wrought iron or steel with cast iron heads, so arranged that the wheel can be taken out by removing the plate on the top head. Care is taken so that the joints are made perfectly tight, so that no water is wasted from leakage. Where wheels are placed under heads of over 12 feet, iron penstocks are much better than wooden ones, as it is almost impossible to keep a wooden penstock tight under a high head. A Turbine, however, will give as good results in a wooden penstock as an iron one, the only difficulty is the loss of water by leakage.

made in sections, if desired
ice list, but quote prices on
d be placed and size wanted,
an a low one.

THE TRUMP


HOPPES EXHAUST STEAM FEED WATER HEATER

Used as a Heater and Receiver in Connection with an Exhaust Steam Heating System.

This Heater is especially adapted to be used where the exhaust steam is used for heating buildings, as the oil and grease is thoroughly eliminated from the steam before entering the pipes and radiators. All entrained water is left in the Heater, and the exhaust passes to the heating system dry and pure. The advantage of this can not be over estimated, as it prevents the pipes from becoming clogged up with oil and grease, and dry steam is much more efficient than over saturated steam.

The oil-catcher in our Heater is much larger and more effectual than the machines sold for this purpose alone, and is more reliable

The returns of condensation can be piped into the bottom of the Heater, and the expense of a separate tank for this purpose is thus saved. The additional water required to supply the boilers is admitted to the Heater by the valve T, which is regulated by a float in the back end of the Heater, as shown on page 35. The cut on the opposite page shows one method of connecting the Heater to a heating system, which explains itself.

The returns from condensation are piped into the suction of the pump near the Heater, and what is not taken by the pump passes up into the Heater. S is the oil drip from the oil-catcher and the overflow from Heater, for which we furnish a trap.

The float can be made to regulate steam to pump if desired.

these cuts and pick out the ones that are appropriate to the various topics and suitable for use. The copy should, of course, before it goes into the compositor's hands, be arranged by the customer. The copy should be apportioned by him page for page, and each page should begin a paragraph and end one, if possible, although this is not positively necessary; but if this method is pursued it will give the compositor a chance to work in a good initial letter at the commencement of each page. Should the pages not commence and end with a paragraph, it is a good plan to take the right-hand margin and work in a square cut, should there be any of this class provided. Square cuts have fewer chances for use than almost any other class, and there are but two or three appropriate places for them. One is at the top or bottom marginal end, and the other is to use them by themselves in filling out a short page; but the latter use is not good, especially if there have been any oblong cuts provided. In case no oblong cuts are available, it is perfectly proper to use a square cut for this purpose. There is also another place in which the square cut, or, in fact, any other cut, should not be used, provided the matter runs over from the preceding page, and that is at the top of a page on the left-hand side, because the placement of a cut in this position destroys the connection between the two pages, and for this reason is misleading.

In no case is it proper to use a square cut in the center of a page, for the good and simple reason that it produces a misleading effect every time. It is always the case and always will be, and it is a positive waste of time to attempt their placement in this manner. The reason is plain. They lead the reader to try and read the matter down one side of the cut, and then attempt the same tactics on the other side of it.

The writer has seen intelligent business men get all tangled up trying to get sense from reading a page of type in which a square cut posed as a central figure, and finally become disgusted, declare the man who wrote it an idiot and the person who printed it a fool. Thus it was, that instead of having the good effect intended, it produced exactly the reverse.

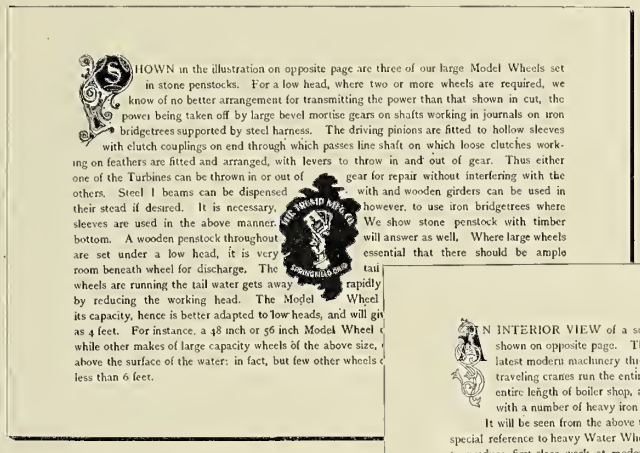
By the illustrations showing the square cut, in a page taken from the Trump Manufacturing Company's catalogue, it will be seen that they mention the Leffel wheel. This company formerly went by the name of the W. C. Leffel Company. They still furnish the above named wheel, but wish to keep the old name in the background and exalt the present name to a place of prominence, and for this reason the wording on the square cut was to the point. Therefore the matter and cut were used in proper conjunction.

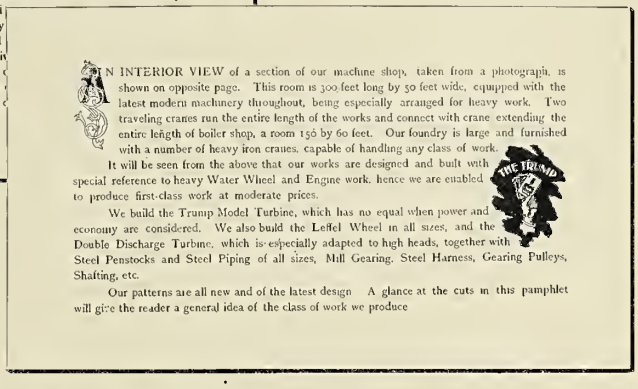
There is also the semi-square cut, shown in the page taken from the catalogue of the Hoppes Manufacturing Company. Cuts of this class make excellent material with which to start a page, and their use should be confined to the upper left-hand corner of an even-folioed page, or the lower right-hand corner of an odd-folioed page. In case they are used as last suggested, the type matter may, if necessary, lead onto the following page. But in case they are used at the commencement of a page, the matter should invariably begin a paragraph, at least. The wording and streamers running out on each side do not change the character of the cut—it is still square, after all. Cuts like this should not be placed where misleading effects will

follow their use. The ragged cut is the only one that is appropriate for use in the center of a page. This class of cuts can be used with telling effect in the exact center or at the center of the bottom part of the page, because they enable the compositor to break up the matter and thus avoid the misleading of the reader. In working matter around the ragged cut, it is best to go very close to the cut, and wherever it is possible to have an uneven line by running into a ragged part of the cut, it is always best to do it, because it serves to connect the words in the same line on each side of the cut.

The ragged cut is the one from which most combinations may be had. In the accompanying illustrations will be seen three of the combinations that are obtainable from cuts of this class. These are not all the combinations that may be obtained from them. They can be used at either side, top or bottom, exact center, at either corner, and at the top or bottom center.

Above all things, avoid misleading effects in this class of work. Give special thought to the placement of the cuts, and picture in the mind's eye the appearance a cut will make in a certain position before it is placed there. Should there exist a reasonable doubt that it will have a bad effect, it is a pretty safe plan to try a more certain combination.

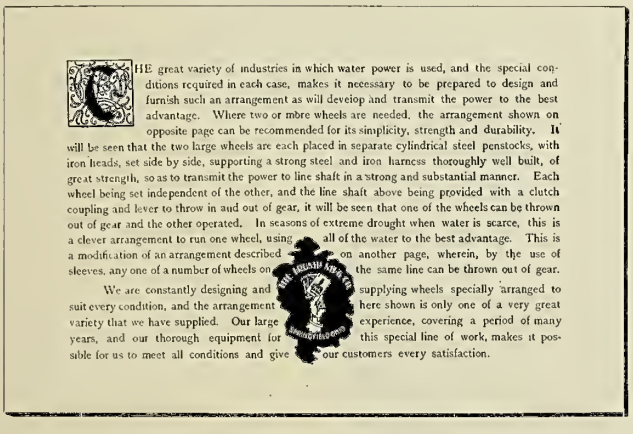

SHOWN in the illustration on opposite page are three of our large Model Wheels set in stone penstocks. For a low head, where two or more wheels are required, we know of no better arrangement for transmitting the power than that shown in cut, the power being taken off by large bevel mortise gears on shafts working in journals on iron bridgetrees supported by steel harness. The driving pinions are fitted to hollow sleeves with clutch couplings on end through which passes line shaft on which loose clutches working on feathers are fitted and arranged, with levers to throw in and out of gear. Thus either one of the Turbines can be thrown in or out of gear for repair without interfering with the others. Steel I beams can be dispensed with and wooden girders can be used in their stead if desired. It is necessary, however, to use iron bridgetrees where sleeves are used in the above manner. We show stone penstock with timber bottom. A wooden penstock throughout will answer as well. Where large wheels are set under a low head, it is very essential that there should be ample room beneath wheel for discharge. The tail wheels are running the tail water gets away rapidly by reducing the working head. The Model Wheel its capacity, hence is better adapted to low heads, and will gi as 4 feet. For instance, a 48 inch or 56 inch Model Wheel while other makes of large capacity wheels of the above size, above the surface of the water: in fact, but few other wheels less than 6 feet.


AN INTERIOR VIEW of a section of our machine shop, taken from a photograph, is shown on opposite page. This room is 300 feet long by 50 feet wide, equipped with the latest modern machinery throughout, being especially arranged for heavy work. Two traveling cranes run the entire length of the works and connect with crane extending the entire length of boiler shop, a room 150 by 60 feet. Our foundry is large and furnished with a number of heavy iron cranes, capable of handling any class of work.

It will be seen from the above that our works are designed and built with special reference to heavy Water Wheel and Engine work, hence we are enabled to produce first-class work at moderate prices.

We build the Trump Model Turbine, which has no equal when power and economy are considered. We also build the Leffel Wheel in all sizes, and the Double Discharge Turbine, which is especially adapted to high heads, together with Steel Penstocks and Steel Piping of all sizes, Mill Gearing, Steel Harness, Gearing Pulleys, Shafting, etc.

Our patterns are all new and of the latest design. A glance at the cuts in this pamphlet will give the reader a general idea of the class of work we produce.


THE great variety of industries in which water power is used, and the special conditions required in each case, makes it necessary to be prepared to design and furnish such an arrangement as will develop and transmit the power to the best advantage. Where two or more wheels are needed, the arrangement shown on opposite page can be recommended for its simplicity, strength and durability. It will be seen that the two large wheels are each placed in separate cylindrical steel penstocks, with iron heads, set side by side, supporting a strong steel and iron harness thoroughly well built, of great strength, so as to transmit the power to line shaft in a strong and substantial manner. Each wheel being set independent of the other, and the line shaft above being provided with a clutch coupling and lever to throw in and out of gear, it will be seen that one of the wheels can be thrown out of gear and the other operated. In seasons of extreme drought when water is scarce, this is a clever arrangement to run one wheel, using all of the water to the best advantage. This is a modification of an arrangement described on another page, wherein, by the use of sleeves, any one of a number of wheels on the same line can be thrown out of gear.

We are constantly designing and supplying wheels specially arranged to suit every condition, and the arrangement here shown is only one of a very great variety that we have supplied. Our large experience, covering a period of many years, and our thorough equipment for this special line of work, makes it possible for us to meet all conditions and give our customers every satisfaction.

Written for THE INLAND PRINTER.

ELECTROTYPERS' BATTERY CONNECTIONS AND RAPID BATTERIES.

BY F. J. HENRY.

IT is mistaken economy, in fact an extravagance, to use conductors which are insufficient to carry the current of electricity without becoming heated. To be sure, the first cost of small conductors is less than that of large ones, but that should not be permitted to influence their purchase. In fitting up a plant, the first consideration should be efficiency, and that should not be forgotten in selecting machines and other appliances. It is, in the end, economy to buy the best in the market. The excess in price above that for cheap machines is usually not large, is paid but once, and returns a high rate of interest in absence of expense for repairs and loss from delays to business incident to the use of cheap tools.

The loss of efficiency of a dynamo attached to a battery by conductors which are too small, or on which the connections and joints are not clean, may be quite an item of loss. For instance, to generate a current of 2 volts and 375 amperes, or 750 watts, requires about one horse-power. If there should be a resistance requiring one-half of a volt to overcome, the loss would be one-fourth the power applied; in other words, of one horse-power costing, say, $75 per year, nearly $19 would be wasted — a sum of money sufficient to buy quite an amount of copper — and this not only for one year but for every year the waste is permitted to continue. If conductors commence to heat at the joints, it indicates that there is not sufficient surface in contact to carry the current; an examination should be made to ascertain whether the surfaces are clean and have proper bearing; if so, then the surfaces are too small and should be enlarged. If the conductors are found to heat about equally along their length, it is an indication that the entire conductors are too small. Loss of electrical energy may be caused by undue

LINOLEUM COVER FOR TYPE BOARDS.

A German firm has perfected a type board which is said to far surpass anything of the kind now on the market. The surface of the board is covered with a layer of linoleum, leaving a small margin all around. Linoleum being made from oil, resin and ground cork, is impervious to water, thus keeping the board from warping. It is light and durable, always retains a smooth surface, and will not corrode as zinc will when used for this purpose.

resistance of the solution; this may be readily prevented by the addition of sulphuric acid; it is, however, necessary to exercise judgment in doing this, as a solution which is too strong with acid will not turn out a good deposit.

The depositing of the shell being the operation that requires more time than any other operation in the making of an electrotype, it was but natural that the first efforts to shorten the process should have been in devising some way for hastening the deposit of copper. One of the expedients was to warm the solution, thereby reducing the resistance to the passage of the electric current. This was effected by placing pipes in the vat and passing steam through them. In this way the solution could be readily heated to any degree deemed necessary. That plan did not become popular, as there were times when the temperature attained a point sufficient to melt the molding composition, and electrotypers objected to having the wax of their molds floating about in the depositing vat. Efforts were made to increase the conductivity of the solution by varying its composition. Professor Smee recommended (page 157, second edition of "Elements of Electro-Metallurgy," London, 1843): "A solution formed by a saturated solution of sulphate of copper diluted with one-third its bulk of dilute sulphuric acid as before (one part acid, eight parts water), and to which two drams of strong nitric acid are added, in the pint of fluid, forms a most unexceptionable solution for general purposes. The lateral growth of the copper in this solution takes place to a great extent—a property which always enhances the value of the process. The nitric acid attacks the positive pole, so that the metallic solution is apt to become stronger. When this occurs the solution must be diluted." Possibly Professor Smee may have succeeded with this solution, but I never had any luck with it, and nitric acid is quite objectionable anyway. I have heard of oxalic acid being used in place of sulphuric, but the gain in rapidity of deposit is not sufficient to compensate for the handling of oxalic acid.

The introduction of dynamo-electric machines made it possible to supply electric energy to any amount at low cost and it became practicable to make a shell in about one-fourth the time required with the Smee battery. The direction of the efforts of inventors was changed and their energies directed toward devising means for employing strong currents, it being well understood that with suitable conditions the application of greater power would increase the rate of deposit. Progress in this direction seemed to be arrested when there had been obtained shells of about two-and-one-half thousandths of an inch in thickness in one hour. This was a great stride, twelve times the rate previously practicable with the Smee battery. And yet electrotypers were not satisfied, or rather the demands of customers and the desire for some way for making plates in shorter time would not permit a relaxation of efforts to do still better. Various means were employed to agitate the solution while the deposit was going on: by pumping the fluid from the bottom of the vat and discharging it into the top, by forcing jets of air in the bottom of the vat, by an arrangement for continually moving the cathode, etc. These were all found advantageous as the rate of deposit was increased about one-half. A few years ago there was introduced and patented a further improvement, by which there was quite a gain in the rate of deposit over the mere agitation of the solution. The vat is furnished with anodes only about seven inches wide but made an inch or more in thickness; they are attached to spindles each of which has a pulley connected by a belt to a shaft from which motion



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.
COMPOSITION—"THE MUSIC LESSON."—BY MISS A. C. COTTELL.

is imparted and the anode revolved at a moderate speed. The molds are placed as near to the anodes as possible. By this arrangement the amount of electrical energy that can be employed is beyond the capacity of nearly every plating dynamo in use to supply. The violent agitation of the solution insures a thorough mixture and equalizes the density, friction between the anode in motion and the solution cleans the anode of any impurities and facilitates its rapid dissolution. A current of six or more volts per vat and 75 to 100 amperes per square foot of cathode may be used without



A Delegate from the West.

the least indication of burning the deposit which is of finer quality than that generally made in the old way.

The following, from the records of recent tests, show what can be done by the process:

Dynamo, series wound, revolutions per minute	955
Volts	3.33
Amperes	350
Number of cases in vat	10
Square feet surface to each case, about	1
Density of solution, Beaume	19
Duration of test, minutes	35
Thickness of shell, thousandths of an inch	2.125

Bath was old and dirty, copper fairly soft, full of pin holes, where dirt had lodged on the molds. Dynamo run down to two volts when load was on. Another test was made under more favorable conditions of the solution:

Dynamo	Eddy No. 2
Volts per tank	about 3
Amperes per square foot of surface in vat	about 55
Duration of test, minutes	35
Thickness of shells in thousandths of an inch	3.5

The deposit was sound and of good quality. The rate of deposit was such as would make it, in one hour, twice as thick as the paper on which this article is printed.

To utilize a strong electric current to advantage it is necessary that the conditions shall be right. It is always important that the connections and everything about a depositing vat be kept clean — with this process it is essential; and somewhat more care is necessary in the management, as a railroad train running sixty miles an hour requires a more perfect roadbed and the exercise of greater vigilance than if the speed is thirty miles per hour.

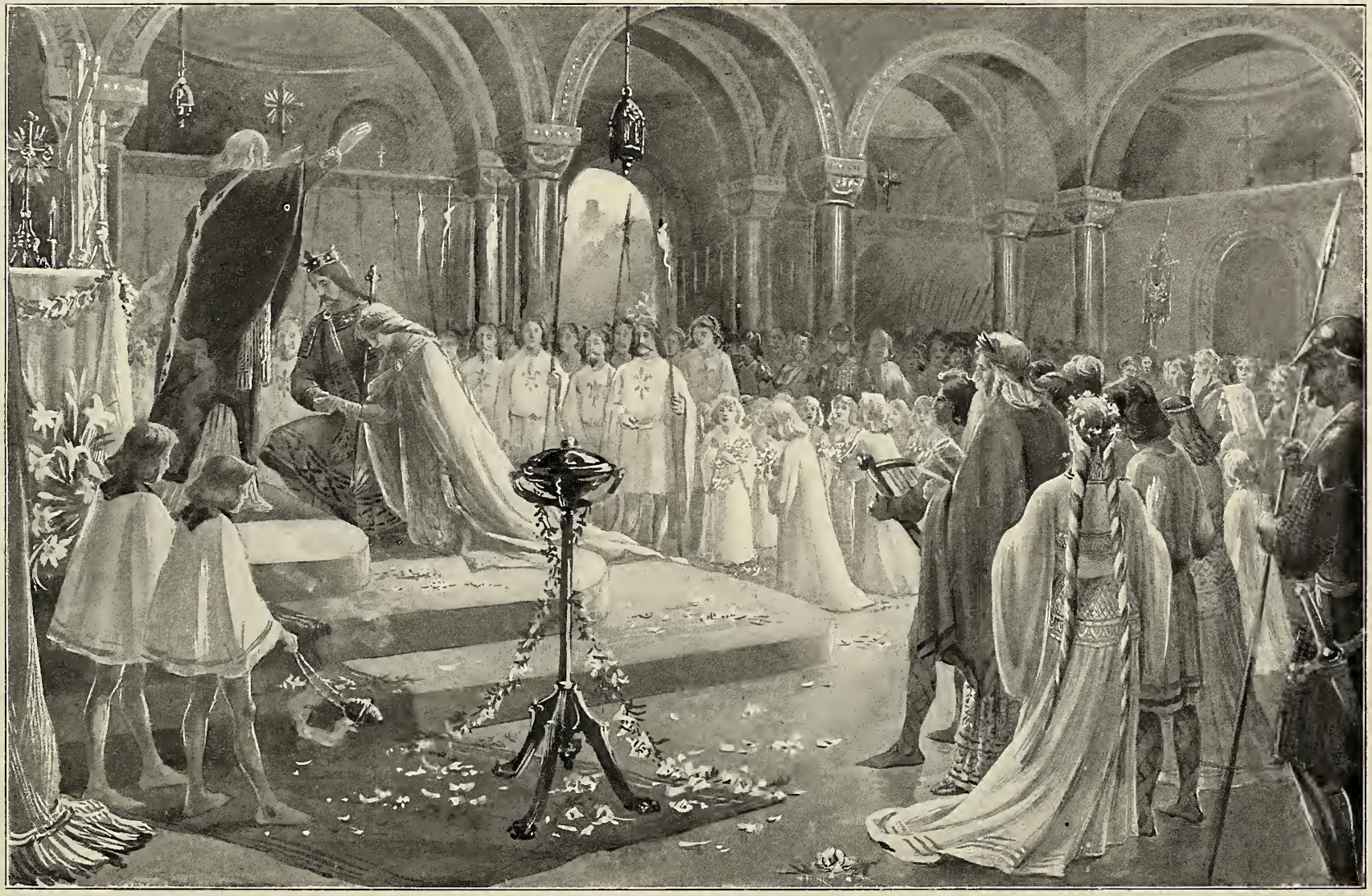
The advantage of rapid deposit is a matter of time only. There is no saving in expense to the electrotyper — in fact, there is somewhat of an increase in the cost of production. But, almost every day there are occasions when the saving of a few minutes of time means a great deal to the customer, and as every business man must keep pace with his competitors, the probabilities are that the rapid process will soon come into general use.

TABLETING GLUE AND MUCILAGE.

E. I. N. says: "Will you please give me a recipe for making tableting glue for putting up tablets of paper and a recipe for making mucilage? The same will be appreciated by your subscriber." *Answer.*—Tablet glue.—For 50 pounds of the best glue (dry) take 9 pounds glycerine. Soak the glue for ten minutes and heat to solution and add the glycerine; if too thick, add water. Color with aniline. Mucilage.—A strong aqueous solution of reasonably pure dextrine (British gum) forms a most adhesive and cheap mucilage. Alcohol, or, rather, diluted wine spirit, is usually employed as the solvent where the mucilage is to be used for gumming envelopes, postage stamps, etc., in order to facilitate the drying, and acetic acid is added to increase the mobility of the fluid. The strong aqueous solution is more adhesive than that prepared with alcohol, for the reason that it contains a greater proportion of the gum. To prepare this, add an excess of powdered dextrine to boiling water, stir for a moment or two, allow to cool and settle, and strain the liquid through a fine cloth. The addition of a little powdered sugar increases the glossiness of the dried gum, without interfering greatly with its adhesiveness. The sugar should be dissolved in the water before the dextrine is added.—*Scientific American.*

BUCKWHEAT CAKES AND THE INLAND PRINTER.

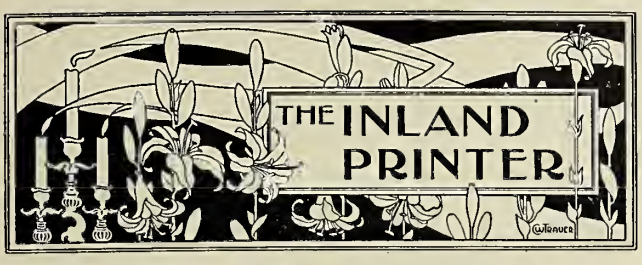
Here in Western Pennsylvania, in the wilds of Butler county, noted for its soft soap mines, and the banner buckwheat county of the state, we would be no more tempted to be without buckwheat cakes and 'lasses than to publish a newspaper and not have The Inland Printer visit us every month. Both are necessary to long life and happiness.—*The Globe, Evans City, Pennsylvania.*



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.

COMPOSITION—"THE MARRIAGE OF ARTHUR."—TENNYSON.

By Curtis Gandy.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
J. CLYDE OSWALD, Manager.

CHICAGO, AUGUST, 1896.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

BRITISH CLASSES IN PRINTING.

AMONG the advantages which the technical classes in printing in Great Britain enjoy are invitations to visit typefoundries, paper mills, printing press manufactories, etc., to hear the methods of manufacture explained by men skilled in these arts. There are comparatively few American printers who have had the opportunity of going through a typefoundry or a paper mill. To many, indeed, the interior of a bookbindery is a revelation. The printers in Great Britain live in much greater social intimacy with each other than the printers of America do. It is therefore quite within the bounds of a holiday for them to accept special invitations to visit, with their friends and relatives, some large manufactory of printing machinery or material, and listen to instructive lectures prepared for the occasion. The British printer, by the virtue of his environment and his non-migratory character, has privileges placed within his reach which he is well qualified to reap benefit from, as these advantages have a strong holiday flavor and thus have a peculiar attraction for him.

The technical clubs in America, though few and far between, seem to have the favor of all classes of printers. One of the difficulties is to keep the interest in the work alive, and to that end the methods of the British printers are well deserving of consideration. The American printer will doubtless find that while the intimate social life of the British printer has made it possible for him to enjoy a holiday coupled with instruction, that such excursions will in America go to produce a more intimate social life among those engaged in the printing trade.

REQUESTS FOR SPECIMENS.

PERHAPS the best evidence of the interest and appreciation in which our department of 'Review of Specimens Received" is held is to be found in the fact that when a job of printing is especially favorably commented upon, its originator immediately becomes the recipient of letters from printers all over the country asking for samples of the job. One firm wrote us some time ago that nearly five hundred letters of this kind had resulted from a notice of a dozen lines or so regarding one of its advertising booklets. Some of the letters contained small sums of money as an evidence of good faith, in others were stamps for postage, but the majority were provided merely with courtesy and good will, fine things in themselves but hardly negotiable for stationery and stamps. To have supplied ten of these ambitious printers with the booklets would have been a small matter — or fifty, or a hundred, even — but when the collection swelled to nearly five hundred the firm gave up in despair.

This was, of course, an exceptional case. Yet the fact remains that few favorable notices appear which do not call forth some requests for samples.

It is not our purpose to discourage the practice. Indeed, we look upon it as a most favorable indication that printers are fully alive to the advantage of securing new ideas and incorporating them in their own productions. What we want to do is to suggest a plan of reciprocity that will relieve the transaction of its unfair "onesidedness." This is that every request for samples be accompanied by

specimens of work done by the printer making the request. The man on the lookout for ideas is usually a man with ideas of his own. By an exchange he not only receives a favor, but confers one, and both parties to the transaction are benefited.

THE TYPOTHETÆ OF BUFFALO.

AMONG the local typothetæ the association in Buffalo, New York, represents perhaps the closest approximation to the ideal employing printers' organization in the practical character of its work and in the interest sustained among the members. The annual report of the secretary, Mr. Herbert L. Baker, for 1895-1896, covers a period of six months only, the first meeting having been held November 13, 1895. The report states that "the plan was adopted of taking a definite practical subject for discussion — not being contented with discussion only, but pressing each question to some practical action." Four subjects were discussed: System of Apprenticeship, Uniform Rules and Regulations, Terms of Payment, and Plan for Reporting Undesirable Customers. The report of each is given separately in the pamphlet. Secretary Baker writes that the plan for reporting undesirable customers, though as yet scarcely in working operation, has produced excellent results. There are, we are informed, numbers of copies of the report left which will be supplied to anyone interested enough to ask for them of the secretary, 83 and 85 Ellicott street, Buffalo. The reëlection of Mr. Baker to the secretaryship was naturally to be expected, as the successful and valuable work of the typothetæ has been made possible largely through his stimulating influence.

"A JOURNEYMAN PRINTER."

TIME has changed the accepted meaning of many terms from what they were originally intended to express to something very different, and among such changes the name of "journeyman" has come to be regarded as something which in the light of its logical meaning makes it a misnomer. The principles of handicraft learned during the term of apprenticeship were not considered by the printer in the earlier history of typography as sufficient. He was but then, in his own estimation as well as in that of others, merely beginning his actual studies in which he would seek to develop his individuality, cultivate his ingenuity and taste and ripen his judgment in all matters pertaining to the art.

The present revival of the style of the earlier printers is a tribute to the excellence of their craftsmanship over all that has come after them that speaks emphatically of a breaking away from the fashions so prevalent of late years, and of a thoughtful realizing of the true uses of printing — primarily as a craft and secondarily as an art. It is true that many printers consider the return to the simpler styles of printing as a fad, and with ill-considered enterprise produce work in which the faults of the early printers are attempted, with a result that is lamentable. That such productions are not appreciated is taken as an indication that the "fad" for simple and artistic work will die out.

The student-printer, if we may coin a word in contradistinction to journeyman printer, using the materials at his command and closely following the ideals of the earlier printers, with insight sufficient to avoid their failings and taste to pursue the art along the lines they conceived, will continue to produce work which will influence a return of craft-pride in the art with a consequent effort to the more intelligent study of it.

The printer of today who has served his apprenticeship rarely considers that his education in the printing trade is merely beginning. The ability to earn a journeyman's wages is accepted as all-sufficient, and in the routine work of the office the days of his opportunity are allowed to pass away. The exceptions to this merely prove the rule. There can be very little progress under such conditions. It would be as well argued that the lawyer should cease to study, apart from the immediate need of information to argue a case, on his admission to the bar, or that the graduated medical student should confine himself to the treatment of patients merely as a means of bread-winning.



"PAUL REVERE."
Chicago *Record's* Want Ad. Illustrations.
Drawn by Fred Richardson.

Written for THE INLAND PRINTER.

PUNCTUATION — THE APOSTROPHE, POSSESSIVES, QUOTATIONS.

NO. X.—BY F. HORACE TEALL.

THE Century Dictionary defines the word "apostrophe" first as "in grammar, the omission of one or more letters in a word," then as "the sign used to indicate such omission," and then as "the sign used for other purposes, especially as a concluding mark of quotation." Why two separate definitions were given for the sign is not obvious, since it is the same thing in all its uses; but the two together state these uses as far as mere dictionary purposes demand their statement, though not adequately for practical guidance, even with all the matter given in the dictionary and not here quoted. Our main purpose in quoting any of it is to show the original sense of the word, thus pointing out the fact that the sign always properly indicates omission of something, except in its use as a quotation-mark.

A former article in this series treated of the use of the period to show abbreviation, and contractions were mentioned as marked by the use of the apostrophe. Every form of a word or phrase with letters omitted elsewhere than at the beginning or end is a contraction, because a beginning and an ending part are drawn together; but the apostrophe is used to mark an abbreviation when the part it represents is either the beginning or the end.

Marshall Bigelow, in his "Handbook of Punctuation," says: "In all cases where two words are thus made into one syllable, a space should be left between the words, as though they were not abbreviated [he should have said contracted]. *Don't*, *can't*, *won't*, and *sha'n't*, however, are printed as single words." This is in accordance with the practice of many of the best printers, but the practice is by no means universal, as the unqualified statement quoted seems to indicate it to be. Bigelow's book and John Wilson's are from the same press (though Bigelow's is later than Wilson's), and they differ in this respect, Bigelow instancing *I 've*, *thou 'rt*, *'t is*, *you 'll*, etc., each with a space, and Wilson *I've*, *thou'rt*, *'tis*, *you'll*, etc., without spaces. Benjamin Drew's "Pens and Types," of later date than either of the others, omits the spaces. Alfred Ayres's "Verbalist," in the entirely new edition dated 1896, also omits the spaces. The present writer prefers the closed forms in these cases, though he considers it as a matter of slight importance.

Many printers omit the apostrophe in dates given without the century, especially when two or more years are mentioned together, as 1880-90. Undoubtedly the better practice, however, is that which always inserts the apostrophe, as 1880-'90. The apostrophe is used in expressing the plural of a letter or a figure, as *a*'s, *i*'s, *p*'s and *q*'s, 9's. A good reason for this may be found in the case of the letters, namely, that it serves to distinguish between such words as *as*, *is*, and the intended pluralizing. No such reason exists for using an apostrophe with figure plurals, since there is no possibility of mistaking the figure and *s* alone for anything but what is intended. Custom is the only standard in such a matter, and custom is divided in this case. Nearly as many people now write figure plurals without an apostrophe as those who use it, and the lack of real need for it seems good reason for its omission. Such use of the mark is purely arbitrary, since nothing is omitted, but is probably suggested by the fact that some such plurals if they could be spelled out would end with *es*, and thus the mark might be supposed to stand in place of a letter.

Goold Brown says the apostrophe was first used in possessives in the singular number in the seventeenth century, and later in plurals. It was not much used, he says, in books a hundred years old when he wrote. Possessives were made by adding *es*, *is*, or *ys*, and thus the sign stands for an omitted letter. Grammarians differ as to the formation of the possessive case in the plural, and probably a majority drop the extra *s* from plural possessives of nouns ending in *s*. The only reason for doing so is a very weak one, namely, that it is more euphonious to avoid so much sibilation. One grammarian wrote an assertion that printers omitted the extra *s* to save space (!), but no other has ever been so ingenious in finding a reason. At least one, however, did as well in omitting reason and leaving the choice free. L. T. Covell, in his "Digest of English Grammar," says: "Some singular nouns ending in the sound of *s* or *z* take the *s*; others do not; as, '*James's* hat'; '*Wells's* Grammar'; '*Perkins*' Algebra.'"

There is strong reason in favor of using the apostrophe and *s* in forming the singular possessive case in every instance except a few that Bigelow calls Scriptural phrases, as "righteousness' sake," "conscience' sake," "goodness' sake," "Jesus' sake," which he says have become idioms of the language. By adding a syllable in speech, and a letter for that syllable in writing, the fact is noted unmistakably that the word itself includes a terminal *s*, while otherwise the word or name is uncertain. Thus, if we say "Adamses" and write "Adams's," we know that the name is "Adams"; otherwise we do not know that it is not "Adam." Bigelow gives a rule that "all nouns in the singular number, whether proper names or not, and all nouns in the plural ending with any other letter than *s*, form the possessive by the addition of the apostrophe and the letter *s*," and accompanies it with the following note: "The above rule is oftener violated, perhaps, than any other rule of English grammar.

But the possessive case, like the plural number, always makes an additional syllable where the nominative ends with the sound of *s*, and the plural syllable might as well be elided as that of the possessive. We should not think of saying, 'In the time of the Charles,' and there is no more reason for saying, 'The Charles' times.' The only proper way to avoid a harsh or hissing sound is to reform the sentence." An infelicitous example was chosen for this note, but its intention is clear and good.

Quotation-marks in English are inverted commas at the beginning and apostrophes at the end of the matter quoted. Commonly two of each are used, but some printers, mainly British, use only one. A quotation within a quotation is marked by a single point at each end when the main quotation is marked doubly, and vice versa. In the rare instances where it is necessary to use quotation-marks within a subordinate quotation the original marking should be repeated. Thus we would have, with extreme application of the principle, but, as Bigelow says, carried out beyond its legitimate purpose and extent: "In the New Testament we have the following words: 'Jesus answered the Jews, "Is it not written in your law — 'I said, "Ye are gods"'?"'" The Bible itself is printed with a good avoidance of so many marks together; it does not use any of them. This is not advisable for general practice, but most of the subordinate marks may be omitted with advantage.

Not uncommonly the marks are omitted if the quotation is printed in any type or form differing from the text. Such practice led the makers of one large work into an amusing error. The work abounds with quotations printed in type smaller than the text and without quotation-marks. While the rule was to use the double marks, in the smaller type a single mark was used for subordinate quotation, thus really reversing the rule, which properly contemplates such practice only when one set of marks is subordinate to another set.

Commonly titles of books are quoted, but sometimes they are printed in italics. One literary paper uses single marks for book-titles and double marks for quotation of actual expressions. This is in keeping with the common use of the single quotation-mark in instancing words in philological writings. Such uses are special, and are always specially indicated by writers or editors.

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. X.—BY H. JENKINS.

ETCHING — HALF-TONE WORK — THE ENAMEL PROCESS.

SENSITIZING SOLUTION.

A.—	Albumen from fresh eggs	5 ounces
	Water.....	2 ounces
B.—	Bichromate ammonia.....	140 grains
	Water.....	2 ounces
	Ammonia	a few drops
C.—	Le Page's liquid glue	5 ounces
	Water.....	3 to 4 ounces.

Beat up the eggs with the water, then add the solutions B and C, and mix all together thoroughly. The solution must then be filtered several times through sponge or absorbent cotton until free from specks and bubbles. Make also a solution of eosine (red shade) by dissolving some of the powder in hot water and keep in a tray for use.

MANIPULATIONS.

Have the copper polished and the surface holding a film of water, take it to the darkroom, drain off the water and flow the plate with some of the enamel solution, draining the surplus off at one corner, then flow once or twice again and drain, removing any specks or bubbles with a small brush or stick. Having the solution clean on the plate, put it in the whirler face down, having one corner in the opening in one of the clamps and the opposite corner in the opening of the other, the clamps being so placed that the plate will be centered. Then turn the hand wheel of the drill so that the plate will be given a rapid whirling motion which will spread the solution evenly over the surface. The gas stove under the whirler should be



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.

COMPOSITION—"SCHNEIDER'S BAND."—BY J. LENZ.

burning so as to warm the plate and dry the coating. The plate need not be heated excessively. Enough to dry it will be sufficient. If it is not convenient to have a stove under the whirler, the plate may be whirled cold until the solution is partially dried, and then removed from the whirler and heated to dry.

If the coating upon examination now appears clean upon the plate, let the plate remain in the dark until cold, and then expose under a half-tone negative as directed for exposing line plates. When it is considered as sufficiently printed, remove it from the frame, place in the solution of eosine for a moment, then wash under the tap. The image will appear of a brilliant red color, and should be washed until the details are all clear. The eosine solution is simply to color the image to render it clearly visible during development. Some etchers omit it, but its use enables the development of the details to be more readily watched. If the plate has been properly exposed the dots and lines of the image will correspond with the clear spaces in the negative, and if the negative is one of good quality, the details will be open and the high lights will be clear with dots strong enough to allow the proper depth of etch. These dots should be square and may be separate from each other, or just touching at the corners, but the union should not be so strong as to prevent the separation of the dots in etching, for the best effects are obtained when the high lights are composed of separate stipple. If formed of lines the proofs will be too dark. If the print has been over-exposed, the details will be filled and the dots in the whites will probably run into heavy lines. If under-exposed, the dots in the whites will be too small to stand the etching, and some will perhaps be washed away in developing, while the image will be weak. When a properly exposed print has been obtained and developed it should be flowed several times, after being taken from the tap, with grain or wood alcohol to remove the water, and then dried spontaneously, or the alcohol may be ignited and burned off.

The print must then be burned in, which is done by holding the plate by means of a pair of pincers over a strong, steady heat, until the coating becomes of a chocolate brown or black color. Then let cool and rub with a dilute solution of chromic acid, which will clean the copper and enable any spots to be readily detected. The plate must now be spotted—that is, any stipple which is missing must be replaced by some substance which resists the etching fluid. Either asphalt or the transfer ink may be used for this purpose. A small camel's-hair brush should be obtained, and some of the asphalt being placed upon it, the brush is drawn to a point and touched to the spots from which the stipple is missing, and also any portions of the image which it is desired shall appear solid black are painted in. If the ink is used, the plate is powdered with dragon's blood, which is brushed off with cotton, the plate then heated enough to burn in the powder adhering to the spots of ink. The back is then painted with asphalt varnish, and the plate cooled. It is then ready to etch.

For the etching fluid prepare a strong solution of perchloride of iron, place it in a tray, immerse the plate in it and brush the face of the plate with the etching brush. The plate can now be allowed to rest in the solution, being brushed occasionally to clean the face from the sediment which results from the chemical action. The tray may, if desired, be rocked, but this is not necessary. Examine the plate at intervals, and when the dots in the high lights appear to have had as much etching as they will stand, brush the plate and wash immediately under the tap. If upon further examination the dots appear large enough to stand more, return the plate to the solution and continue the etching. When finally the action has proceeded far enough, rinse the plate, clean with solution of chromic acid, rinse again, clean the asphalt from the back with turpentine, dry and prove.

ETCHING VIGNETTES.

Very pretty effects can often be obtained by etching a vignette or blended border around the image. The plate is first etched in the ordinary manner, and given a bite deep enough for printing. It is then dried and the face painted in solid with the asphalt or transfer ink, the edge of the paint *not* being carried to the edge of the plate, so that a ground of stipple is left around the painted portion. The plate is then returned to the etching solution and etched a few moments to reduce the stipple in size. It is then rinsed and dried and painted again, the paint this time being extended a little further. Another bite is then given to reduce the size of the remaining stipple, and the operations are repeated. When the desired number of tints are obtained, the plate is finally etched until the remaining border of stipple is broken away. The face is then cleaned with turpentine or alcohol as the case may require, and the edge routed and trimmed with the hand tool. The edges of the paint should be wavy and may require a little artistic taste to produce the desired effect. A proof from such a plate will have a border formed of a gradation of tints, blending from dark to light. It requires some practice to obtain an artistic effect, as the edges of the tints must not be too pronounced. Three or four, and even as many as five tints may be obtained by skillful etching.

The "Full Tone" or "High Light" process by which plates are produced with certain parts of the ground free from stipple is done by simply painting in the plate, leaving those parts unprotected, then

etching until the stipple breaks away. The parts are then deepened, and finished with the tool. In printing, to bring up any portion of the plate heavy, shade the other portions after they have been exposed sufficiently, and allow the light to act longer upon that part.

In etching, avoid excessive brushing. Use the brush only occasionally to clean the plate, unless it is desired to etch out some part especially light. To obtain a better idea of the actual depth of the etching than can be determined by the appearance of a stipple, scratch off with a knife some of the enamel on the margin of the plate. The scratch will etch down and the depth can be felt with the finger nail. The proportions given for making the enamel solution are not arbitrary. Different amounts of the constituents can be used if desired. An excess of glue will cause a tendency to fill in the print, while a solution which is too thin will peel from the plate in etching.

Half-tone etching may also be done by the albumen process, using the same solution as for line work which is generally used for half-tones on soft zinc which will not stand the heat in burning in the enamel solution.

(*To be continued.*)

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. V.—BY WILLIAM J. KELLY.

HAVING endeavored to make plain some of the leading peculiarities of white, yellow, red and blue inks, and also explained the origin of several of the basic materials employed in their manufacture, it still devolves on me to make intelligible, in a brief way, something regarding black inks, as well as the means employed to secure the coloring matter most generally made use of in compounding such inks, although the entire basic form might simply be described in one word — smoke.

PIGMENTS USED IN BLACK INK.

Smoke is carbon in a finely divided state, carried upward by heated vapor and gases, which escape during combustion. The formation of smoke depends upon imperfect combustion, which is assisted by insufficient supply of air in the burning fuel. To secure the greatest degree of result in smoke, which means carbon, which is the basic element of black ink, "smokehouses" are built and employed for this purpose by the leading inkmakers, who are thereby enabled to give the printer the more desirable grades of black ink.

Lampblack, which is a fine soot formed by the condensation of the smoke of burning resinous substances, as well as obtained from some natural oils, is, undoubtedly, the best pigment for black ink. It is the unburned particles of carbon, the finer particles of which are carefully gathered in the smokehouse for the finest qualities of ink, while the coarser portions are set aside for the secondary grades of ink. Bone black, commonly known as ivory black, is another form of pigment used in the manufacture of black; this is obtained by heating bones in closed vessels, and is a sort of charcoal produced from the gelatin of bones. A good deal is heard about the superiority of ink made from bone black; but we should not be too ready to believe that such a grade of ink will be supplied us, because the quantity manufactured is small and the price large, with the chance against the possibility of getting it at all.

Then there is what is known as carbon black, made from the smoke of illuminating gas, burned in a similar manner to that for producing lampblack. For the inferior grades of black ink, coal tar, a thick viscid substance, produced in the destructive distillation of bituminous coal, is employed; also suitable decomposed mineral and vegetable substitutes. These, with those already named, go to make up, under skilled agencies, the bulk of black ink that is now in use on nearly every description of paper stock and every kind and quality of printing.

OILS AND VARNISHES FOR INKS.

Equally important with that of superior pigments for making printing inks is that of pure and appropriate oils and varnishes. Indeed, in this respect lies the greatest part of the secret of making good inks. That varnish made from pure linseed oil is, *par excellence*, the best of all for printing ink purposes, goes without argument from any side. But, while this is agreed to, it does not follow that only good linseed oil varnish is used in their manufacture. Again, so many grades and degrees of strength of varnish are made from linseed oil, it is now really considerable of a study to fully understand their special merits as applicable to the elements of color they are triturated with.

To keep pace with the peculiar working qualities of the different ink manufacturers' goods needs almost equal knowledge of these by the intelligent pressman. Do not infer from this statement that I consider any of these manufacturers as evasive in their methods of making the very best article for first-class printing purposes; but that no sooner does a pressman begin to fully understand the working qualities of a regularly supplied ink by one maker than that of another one is substituted, which is made up, perhaps, on a different formula, and likely equally as good, when its peculiarity has been understood by him.

Frequently we hear pressmen say that they cannot make so-and-so's ink work, and they give a cogent reason why it does not. It does not follow

that the ink is bad, nor that the pressman is incompetent; but rather that the diversity of formulas has been too much for him, and that he has not acquired the indispensable amount of the technic of the inkmaker's trade.

All ambitious pressmen should know something about the manufacture of the colors and inks they use, for such knowledge will aid them in their daily duties, besides unraveling much that may *seem* inexplicable without it. The study of



Photo by O'Keefe & Stockdorf, Leadville, Colo.

"It's a Boy."

oils and varnishes, in this connection, I consider equally important with that of all other degrees of skill in the pressroom. Many a pound of good ink has been condemned and many an inkmaker called hard names, for no other reason than that the pressman could not make the ink print as he *thought* it should do.

A letter from a correspondent in Ada, Ohio, and which will receive attention in a future number under an appropriate heading, asks no less than eight distinct questions regarding inks and papers, and ends his letter in these words: "We begin to see that a great deal of a printer's reputation for good work depends upon the use of the proper inks—in fact, there seems to be a whole trade embodied in ink lore." Never were truer words framed to express a momentous fact. Indeed, I have personally found this to be true; and during a lifetime experience, in the composing room and pressroom, I have never found it necessary to return goods to the manufacturer because they could not be worked. The acquired knowledge of *how to adapt* printing inks to stock, and secure the very best results therefrom, has been one of the greatest pleasures of my practical life. Let me, therefore, urgently impress on all the value of such a knowledge, for it is equal in importance and in practice to any of the other eminent qualifications acquired by pressmen.

LOW-GRADE OILS AND VARNISHES.

The use of low-grade oils and varnishes, made up for grinding in the inferior qualities of printing ink pigments, also require thoughtful attention; for we will find varnishes made of many substitutes for linseed-oil varnish. These are manipulated with resin, to give them body and working qualities. The resin is boiled into the oils, and its consistency, as a varnish, regulated by the quantity of resin employed; it is then known as resin-oil varnish. Varnish of this combination has a tendency to deaden inks after they become dry or are exposed to light and air.

(*To be continued.*)

ETCHING ON STEEL.

O. R. asks the *Scientific American:* "Can you inform me in what manner I can stamp a name on to polished and crocused steel, by using rubber stamp? What acids I am to use." *Answer.*—For etching brands and marks on polished steel surfaces, such as saws, knife blades, and tools, where there are many pieces to be done alike, procure a rubber stamp with the required design made so that the letters and figures that are to be bitten by the acid shall be depressed in the stamp. Have a plain border around the design, large enough to allow a little border of common putty to be laid around the edge of the stamped design to receive the acid. For ink use resin, lard oil, turpentine and lampblack. To ¼ pound of resin put 1 teaspoonful lard oil; melt, and stir in a tablespoonful of lampblack; thoroughly mix, and add enough turpentine to make it of the consistency of printers' ink when cold. Use this on the stamp in the same manner as when stamping with ink. When the plate is stamped, place a little border of common putty around and on the edge of the stamped ground. Then pour within the border enough acid mixture to cover the figure, and let it stand a few moments, according to the depth required, then pour the acid off. Rinse the surface with clean water; take off the putty border, and clean off the ink with the turpentine. Use care not to spill the acid over the polished part of the article. For the acid use 1 part nitric acid, 1 part hydrochloric acid, to 10 parts water by measure. If the effervescence seems too active add more water.

A STRANGER approached ex-Governor Taylor, of Tennessee, recently with extended hand, and said: "Your face is familiar; where in h—l did I meet you?" "I don't know," replied the ex-governor; "what part of h—l are you from?" —*Argonaut.*



Photo by G. A. Alden.

MORGAN ROAD SPRINGFIELD, MASSACHUSETTS.

Plate by
SPRINGFIELD PHOTO-ENGRAVING CO.,
Springfield, Mass.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

DURING the past month thirty-one patents relating to printing were granted to twelve parties, one party receiving seven patents and another six.

Walter Scott, of Plainfield, New Jersey, received two patents, one covering a bed motion and the other the paper folding and cutting machine shown in the first cut. The

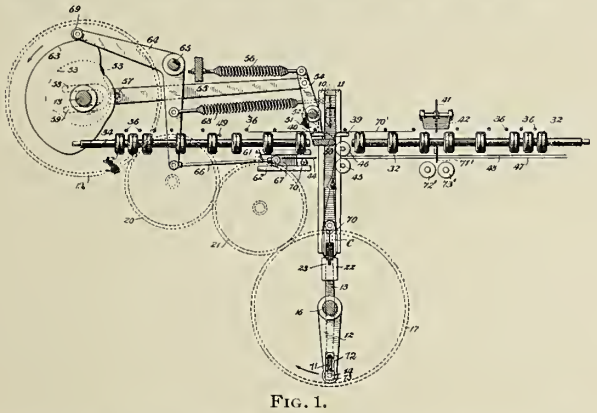


FIG. 1.

sheets are or may be fed to the machine by hand, and are carried down through the center by the folding clamping head *C*. This head carries a cutter blade which severs the paper by co-acting with the adjustable clamp bar 2, 2. The severed sheets are then forced between carrying tapes by

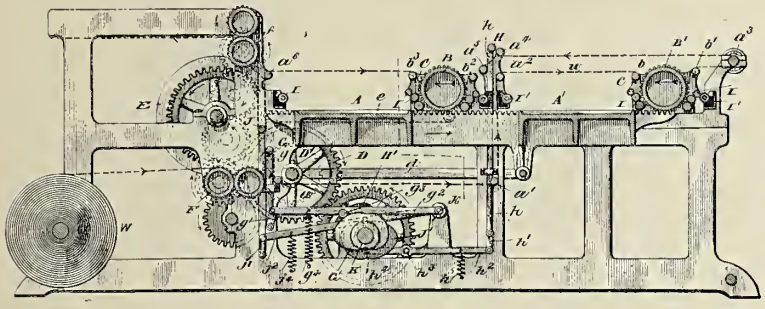


Fig. 2.

the folding blade 4, 4, pasted and again folded if a four-page sheet is wanted. It will operate upon six or eight page sheets with equal facility.

Three patents were granted to Arthur E. Dowell, of Washington, D. C. One of them, covering a printing press,

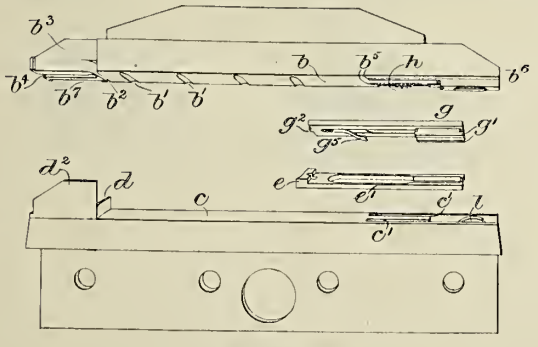


FIG. 3.

is shown in Fig. 2 in section. It employs a reciprocating type bed, carrying forms for both sides of the sheet, and oppositely reciprocating cylinders, so that a complete newspaper is produced at each stroke of the beds and cylinders. Compensating devices are placed between the feed and first printing mechanism, between the two printing mechanisms, and between the second printing mechanism and delivery.

Louis K. Johnson and Abbot A. Sou, of Brooklyn, New York, received seven patents covering various improvements

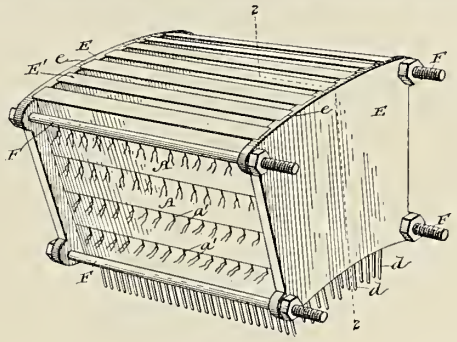


FIG. 4.

to their typesetting machine. All the patents have been assigned to the Alden Type Machine Company, of New York city.

George W. Littlehales, of Washington, D. C., received a patent for an engraving machine especially adapted to shading border lines on maps and engraving parallel lines used as technical representations of various kinds of soil on charts and maps. The cutting tool is so held as to make a perfectly uniform mark, and is very delicately adjusted for varying the length of the stroke; the spacing mechanism is also adjustable for varying the distance between the parallel lines.

Six patents relating to paper-folding machines and feeding and registering apparatus therefor were granted to the Dexter Folder Company, of New York, as assignee of the inventor, Talbot C. Dexter, of Pearl River, New York.

The only patent granted during the month to the Mergenthaler Linotype Company was one covering a trimming knife and block, invented by Matthew H. Whittaker, of Kingston-upon-Hull, England. The knife block has a cutting edge for the main part of the type bar and a movable section adapted to be thrown out of action when the cutter acts upon type bars having lateral projections at their ends.

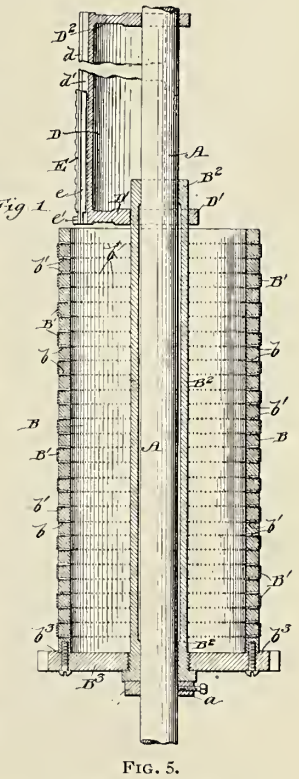


FIG. 5.

In Fig. 3 are shown in perspective the detached parts of a mold for casting lines of type, the invention of Arthur H. Alexander, of London, England. The object of the invention is to construct an adjustable mold in which the length of line and thickness of type can be varied at pleasure. The mold has a fixed and a movable end for adjusting the thickness of the linotype, polygons at each end of the mold with their sides at different distances from their pivots.

Charles E. Allen, of Washington, D. C., took out a series of interesting patents, several of which are illustrated in this article. All the patents have been assigned to the Stenotype Company, of Portland, Maine. The leading patent, containing eighty-seven claims, covers the rapid writing

typewriting or typesetting machine, shown in section in Fig. 6. Its object is to enable the operator to work continuously on the keys as long and as rapidly as he pleases without paying particular attention to the other parts of the machine. The machine will set up or line the type from

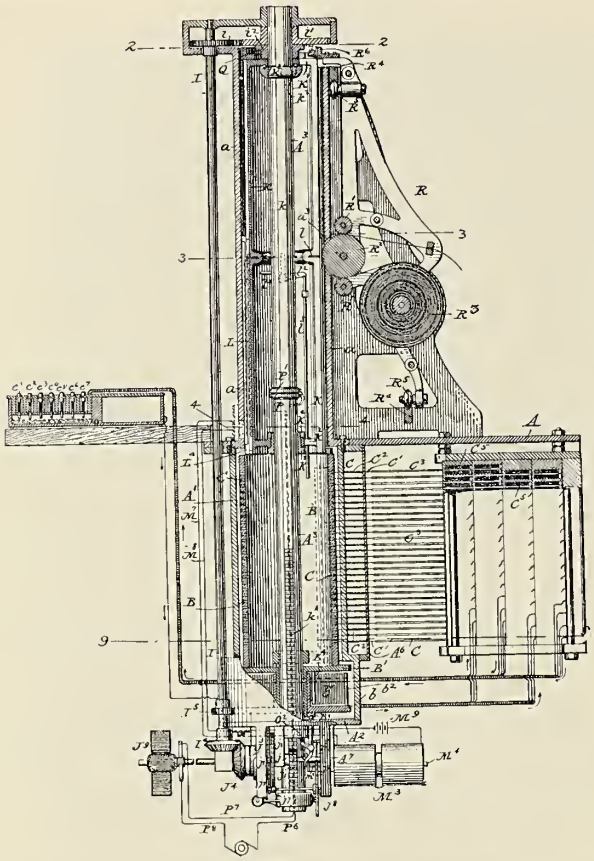


Fig. 6.

which impressions are to be taken, move them when justified to the printing point, take an impression upon a sheet of paper carried by a movable automatically operated paper carriage and then distribute them.

Fig. 4 shows a perspective view of a bank of electro-magnets, for use in connection with the machine just described.

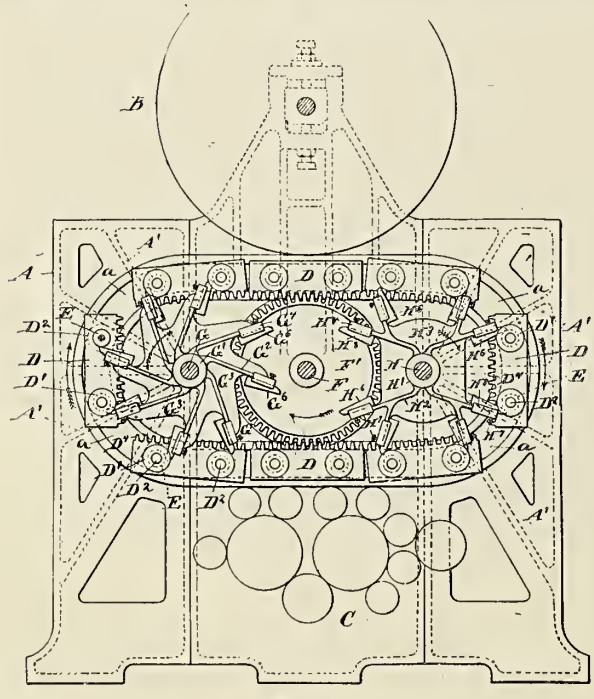


Fig. 7.

A number of sets of ironclad magnets are arranged one behind the other in such a manner that the magnetic pull of two or more magnets is converted into one mechanical thrust. The blades are arranged in sets, so that the armature stem of one magnet will thrust the armature of the magnet immediately preceding it forward.

Still another patent to the same inventor covered a character-selecting device for this class of machines (see Fig. 5). The device consists essentially of a hollow cylinder provided

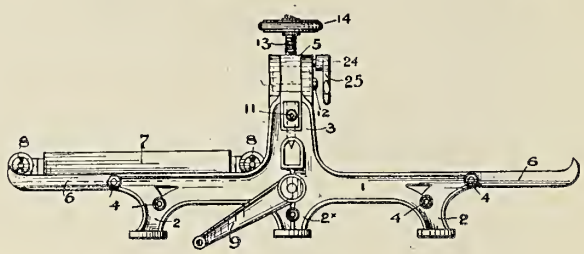


Fig. 8.

with suitable selecting devices mounted upon a shaft in combination with a portion of a cylinder carrying a number of movable type bars and so mounted upon said shaft as to telescope the said cylinder for the purpose of throwing or setting a number of predetermined letters or characters into position and alignment on the curved surface of the portion

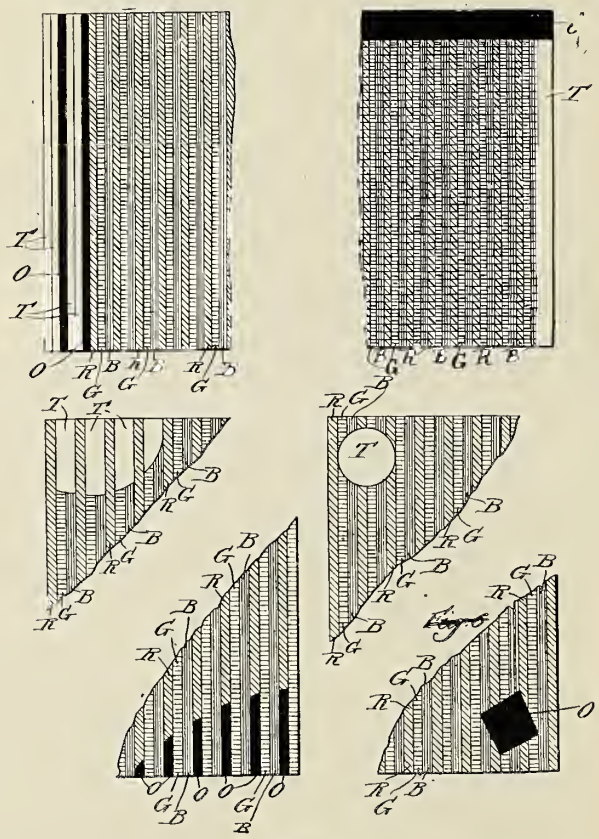


Fig. 9.

of the cylinder carrying the type bars from which the printing is to be done.

Rudolph P. Schulze, of Brooklyn, New York, invented the printing machine shown in Fig. 7, the patent therefor being the property of the Columbia Perfecting Press Company, of Washington, D. C. The invention applies to printing machines in which the forms are carried horizontally under the impression cylinder on a series of continuously moving, independent beds. The path described by each bed consists of upper and lower straight, horizontal portions,

joined by semicircles at the ends. The beds are driven through the straight portions of their courses by gear wheels meshing with racks on the under face of each, and through the curved portions by wheels having radiating arms.

Fig. 8 shows in side elevation an auto-lithographic press, invented by Hugo Koch, of Leipzig, Germany, and patented in the United States. The invention related particularly to the means for holding, operating, raising and lowering the scraper, beneath which the printing stone is passed in the usual way.

James W. McDonough, of Chicago, Illinois, received three patents for multicolored screens for half-tone work. One of the patents covers the various forms of screen shown in Fig. 9. The object is to make a screen for use in obtaining photographs in colors, and more particularly to aid in registering the lines or patterns of multicolored paper with the lines or patterns of a positive or negative made by the action of light in alternating patterns.

Written for THE INLAND PRINTER.

THE DANGER IN FADS.

BY FRANK T. OLSAVER.

THE publication, in the May number of THE INLAND PRINTER, of specimen pages from Mr. D. B. Updike's "Altar Book" places before the printing and engraving fraternity the forerunner of a work that must make manifest the fact that there is danger in fads.

We have watched the Eastlake and Japanese fads give way to the reproductions of the efforts of prehistoric man; and, in turn, have watched these reproductions change form in the hands of Beardsley. Meanwhile we have watched, also, the growth of photo-engraving, and the effect that it has had upon the reduction in the price of printer's plates.

The possibilities of the zinc etching tempted everyone who had the slightest notion of pen drawing. And then Beardsleyism came to America, and, greatly refined by Bradley, gave to the ambitious pen artists the opportunity they craved. Mr. Bradley's style was peculiarly adapted to the demands of current fads, and within itself has been an important factor in the development of a taste for the extreme black-and-white work that has led to the present call for "modernized old style." While many of Mr. Bradley's drawings have been productions thoroughly artistic, his departure from well-defined delineations give a field to a host of imitators, and true art instinct groans under the ugliness of their creations.

But the Bradley fad is passing away; its art features alone surviving to serve as a foundation for greater things. Nothing survives the imitators but the warning they have given us that fads are dangerous.

Out of all this has grown the desire for modernized old style printing, and the types, ornaments and initial letters of the early printers are being called to the needs of the hour. And here is the greatest fad of all. Within its charmed circles lurks many dangers, and he who does not think had best leave it alone.

Contrasted with the work of today, the designers of the earliest periods worked with one purpose — the conventional delineation of some thought — religious or historical, replete with meaning. They created the distinct schools of national ornament that were commingled in the composite during the middle ages, to become the ornament of the early engravers. Now, the point is, will the modernized old style mirror the errors of the old style originals?

That such might be the case with the productions of minor presses is presupposed, but we are illy prepared to see it issue from among the greatest in the land.

The "Altar Book," before mentioned, is selected for review in this case because it is one of the most pretentious of its class. Compiled by Mr. Updike, illustrated by Prof. Anning Bell, of London, and embellished by B. G. Goodhue, of Boston, "The Altar Book" must necessarily take a prominent place.

We have learned to look upon men of the standing of these gentlemen as leaders — if not authorities — their achievements entitling them to such recognition. But, even on the highest standpoint of learning, man is not infallible. He will err, and it is strange that his errors fall most frequently upon the greatest subject that will ever tenant the human mind — the facts of Christ and their adaptation to religious service.

From the standpoint of typography, "The Altar Book" is pleasing. The type face is beautiful, the ornamental work graceful and artistic. Where, then, the fault? There is total lack of harmony between the ornamental work and the text.

It is not pleasant to read: "Almighty God, who hast given us thy only begotten Son to take our nature upon Him, etc.," when the text is surrounded with an ornamental composition, grotesque in its make-up, containing bats, owls and lizards interwoven in heavy semi-floral design. Such drawing is too suggestive of the Druidic mysteries, or, what is worse, heathen fetish worship. Such design holds nothing in common with Christ and Christianity!

But if this can be said of the ornament, the objections to be urged against the illustrations of Mr. Bell are more numerous and of greater importance.

The illustration particularly under discussion is the one shown in THE INLAND PRINTER — "*The wise men before the infant Christ.*"

Christ, just born, sits (a child at least two years old) upon his mother's lap. Joseph stands over the kneeling figures of the three wise men. These men are represented as fourteenth century priests, with the robes and altar cups of that time. In the middle distance are shown the backs of two cows — suggestive of a stable (?) although the surroundings assert very strongly that the place is a ruined Grecian temple. The background shows a city much larger than Bethlehem — yet too near to represent six-mile-away Jerusalem. Every thought bearing on the true birth of Christ has been ignored. Such work is not modernized old style — it is old style facsimile. As a copy of an old print such an illustration could claim a right to present-day publication; but, placed as it is, it has no excuse whatever to offer for its appearance.

Tradition gives Christ both a cave and a stable birthplace, with the popular trend of thought and teaching leaning to the stable. At the time of Christ's birth Bethlehem was a primitive Jewish village. Rome was engaged in conquering, not decorating, the world. By far the greater number of the art treasures of her capital city were brought by Mummius from ruined Corinth, after the subjugation of Greece. When Rome restored Solomon's Temple at Jerusalem she employed Assyrian architecture, allowing only a slight mixture of Roman to be used. So throughout Judea.

The wise men who came to the infant Christ came with the rites of fire worship: a torch, a serpent, myrrh and spices; and they found a sleeping babe, but a few hours old, lying by the side of a weak and travel-wearied mother.

These facts make Mr. Bell's illustration an impossibility. They do away with his Grecian ruins, his two-year-old child, his Catholic altar cups, his fourteenth century priests, and his bright and robust Mary, and Mr. Updike must be held to account for modernizing errors.

Modernized old style is the gem fad of the day, and will be productive of much that is beautiful and artistic in the way of printing; but in modernizing let us employ that knowledge which has accrued to the human race since printing became a fact.



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.

COMPOSITION—"THE SALVATION ARMY."

By Joseph P. Birren.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE ELECTRIC DISSIPATOR AS A MONEY SAVER.

To the Editor: MILTON, Pa., June 11, 1896.

I wish to thank you for advice I got from THE INLAND PRINTER, which, by the way, was given another party in answer to a query. As I was in the same predicament at the time, I hastened to take advantage of the advice, and my troubles were over. During the early spring I was engaged in printing a catalogue on paper which was very heavily charged with electricity, and tried every means to overcome it. Your advice was to use a dissipator. Secretly, for fear of being laughed at, I sent for a bottle, and cautioned my pressman to say nothing if it was a failure and I was stuck once more. The first trial was on the second side of a run, and everything moved off smoothly. Still I was afraid, and tried it on a new run. The results were the same. After using it a couple of days our proprietor noticed that things were moving much smoother, and asked the reason. Then I explained. From that time I have had no trouble with electricity. I advocate no special brand, but know that the one I purchased did the work. The cost of dissipator and expressage was 75 cents, but I have half of it left, and it saved the firm many dollars. C. M. SCHUYLER.

[The dissipator was the "Bentrovato," of Bingham Brothers Company, 49-51 Rose street, New York, advertised in THE INLAND PRINTER for February, 1896.—ED.]

CONSERVATIVE VS. RADICAL TRADE-UNIONISTS.

To the Editor: BUFFALO, N. Y., June 21, 1896.

It may be that the day of conservatism in trades unions is passing, and while it may or may not be a step backward on the part of the unions, it is worth a little thinking as to why the conservatives are losing their grip and the radical element is superseding them in the control of union affairs.

As it was in the beginning, the mode of procedure was for the union to hold a meeting, adopt a new scale of wages and notify the employer that the new scale was in effect. On the other side, the first notice the employe received that his wages were cut was when his envelope had in it a smaller amount than usual. The motto on both sides was: "Like it or leave it."

This plan had this advantage: When the fight was over, one party knew that the other had won. As a general rule the victory was temporary, and the loser waited for an opportunity to get even. The conservative element, in searching for a means to settle labor disputes in a way that would lessen the bitterness of feeling, the loss of time and wages and the general disruption of business, adopted arbitration as the plan which would secure peace with honor. Unions remodeled their constitutions so that a strike was practically prohibited until efforts to secure arbitration by local, district or international officials had been made and had failed.

This plan has been tried for many years, and in cities where the employes were organized in a way that gave their association control of its members, the idea has worked very well. Where they were not organized, the union would be met with the statement from some employer whose obituary will speak of him as being possessed of great firmness of character, that he was running his own business and had nothing to arbitrate; and the stand taken by one man would have its effect on the others. Conservatism on the part of the union was construed as cowardice; and when arbitration was refused, reason was given to the radical argument that a strike for arbitration would have the same effect on business as a strike for more wages, with two chances against the union, for if they won the strike they might still lose on the arbitration. It is no wonder, then, that the conservative is losing his grip and that the radical element is resuming power in the union. If the employer does not like it, he can blame himself for not realizing that the trade union has kept growing in power, and that workingmen in general believe that the trade union is a trade necessity, not only to protect workers from unfair employers, but also to protect the worker from his fellow—to regulate supply and demand; that it might be better business policy to deal with the union than to fight against it. EX-CONSERVATIVE.

CHASE BARS ON THE POINT SYSTEM.

To the Editor: NEW YORK, June 29, 1896.

It has occurred to the writer that a great reform might be inaugurated, in a very simple manner, in the manufacture of chases.

Every stonehand must have been bothered at times by the variation in the widths of the bars in chases. The writer has frequently had great trouble with his form, especially when it became necessary to put the bar in the back in order that grippers on the press might be able to take the paper. In such cases his trouble has arisen from the fact that on one side of the form labor-saving furniture (made to points) had been used in the back, while the bar, which he had been compelled to place in the back on other side of form, was of an odd size.

Now, why could not the founders make all bars on the point system, the sizes to be graded by six and twelve points? Such a system would be an immense convenience to stonehands; margins could be much more accurately made, and valuable time saved.

The writer hopes to see the time when bars will be graded as here suggested, so that he may dispense with the use of cardboards or leads alongside the bars. H. S.

STRIPPING COLLODION NEGATIVES.

To the Editor: CHICAGO, July 3, 1896.

The June number of the *American Amateur Photographer* gleefully characterizes as a "huge joke" my statement in your May number that in stripping collodion negatives the plain collodion may be dried by ignition instead of being allowed to dry spontaneously. The critic is sadly lacking in practical knowledge or he would be aware that many process workers are accustomed to dry the collodion in this way, obtaining as firm a film for stripping as when the drying is allowed to proceed slowly—and economizing time when the work is rushed. I have done so many times with satisfactory results, and therefore know the method to be practical. The sense of mirth of the critic is evidently much more largely developed than his experience.

H. JENKINS.

DEPRECIATION OF PLANT.

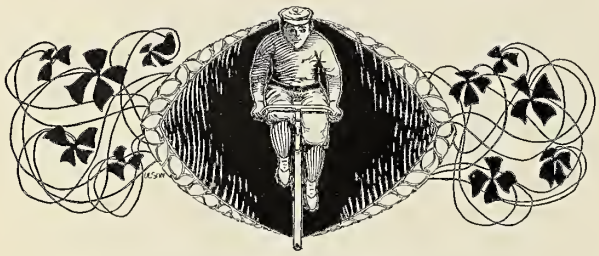
To the Editor: NEW YORK, N. Y., June 13, 1896.

You will greatly oblige a subscriber to your valued journal by informing me through your columns as to how I am to value my plant in taking an inventory. It is a little out of season, but I will call it just in season, as this is the time of

the year that I have more time for this purpose than at any other part of the year.

I am a printer of several years' standing, but have not succeeded so far yet as to be able to employ a regular bookkeeper, and consequently am compelled to do my own bookkeeping, and every summer I like to take an inventory to know where I am at, but cannot make up my mind as to the real value, or rather how I should value, my type, presses, machinery, etc. A. A. KANTOR.

[In an editorial in THE INLAND PRINTER for April, 1896, page 43, entitled "Depreciation of Plant," the inquirer will find an answer to the above.—ED.]



TAILPIECE DESIGN BY ALBERT OLSON, CHICAGO.

Written for THE INLAND PRINTER.

THE RIGHT LINE IN ORNAMENT.

BY R. COUPLAND HARDING.

EVERYONE who has attentively observed the progress of modern art printing must have noticed the increasing importance attached to the right line. The most elaborate and ornate German combinations owe much of their effect to the skillful brass-rule work with which they are supplemented; and type designs, which by themselves are heavy, overloaded, or naked, however composed, when arranged as bands or panels with the assistance of rule leave nothing to be desired in the way of artistic effect. The much-discussed and popular "free ornament" depends mainly for its effect on the judicious arrangement of rule, particularly that of medium face, which gives a force and definiteness to the work which the weaker fine-faced rule can never attain. Much of the credit of this development is due to a gentleman whose name is rarely mentioned in connection with the subject, Mr. E. Pechey, of London. In tracing the development of modern type design, I long ago pointed out that his original Ribbon, followed quickly by the Scroll, were the fruitful parents of a long series of handsome type ornaments; and though many of these have passed out of fashion, their influence is still active. Moreover, Mr. Pechey himself has not been unprogressive during the twenty-three years that have passed since every printer in Great Britain rushed to buy his Type Ribbon. His combination rule designs (copied with variations by all the great houses); his Floral Ornaments, his Fillets, and lastly his Spray Ornaments—to say nothing of minor designs—all testify to his activity and inventive genius. If ever the history of type design be written, his name will take a prominent place as one of the most original of type designers.

To return to the right line, from which I have been tempted to diverge. How is it that designers and founders have so far failed to work out on a systematic plan the line itself, which lies at the foundation of every type combination, from the plainest to the most ornate; and apart altogether from art work, is in daily use in tabular and other matter? Some years ago, writing on combination borders, I looked through every specimen book I possessed to find a series containing all the five primary characters. My search was in vain (with one single exception), though some ran to hundreds of pieces. The most complete were some "changeable" borders, in Figgin's book, quite half a century old and long out of fashion, designed, I believe, by the late Charles Derriey.

About the same time I suggested that the old and little-used brace-pieces (— ⌒ —), supplied with every English body-font—I have pounds of them—should give place to three really useful characters to combine with the metal dashes, a corner ⌐, a T-piece ┬, and a cross ┼. With these any ordinary simple table could be set without leaving the case, and without the use of brass rule. Every printer will reeognize the value of these three pieces. Some of our typefounders are practical printers, but none, so far as I know, has cast these three, for which any ordinary printer would willingly give up a dozen or so of the miscellaneous sorts which cumber his upper case.

These, after the running-piece, are the three primary characters of a border, however disguised by ornament, yet few combinations possess them. I could indicate numerous borders with large and handsome corners, defective in the great primary requisite—a corner on their own body. If the border is unsymmetrical, two such corners, an outer and inner, should always be supplied before the designer allows his fancy to stray in the direction of large decorative pieces.

Once again to revert to our right-line border. It is curious to note how near some designers have come to the desired end, while yet falling exasperatingly short. Turn to MacKellar's fine old quarto (*circa*, 1876), if you happily possess a copy. Find Border 56. I take it to be original—I don't think I have it elsewhere. It is a thoroughly good lineal design, medium-face, thirty-one characters. Some of the more ornate, forming secondary borders, could be dropped without much disadvantage. Of the primary characters I find two running-pieces, plain rule one and four ems, respectively, and a ┼. No L-corner; only a corner-piece representing three sides of a square, tilted on its side. No T-piece. Four neat terminals of varying length—the thick line tapering to a point; these are decidedly useful. There is an X-piece, two V-pieces and a compound X-cross, devised to combine the single with the double border—all the rest are ornaments. One very useful sort, the half-em piece, is wanting. This is a type of many—design excellent; wanting in practical adaptation. To make it complete for every purpose, just three characters, of the simplest kind, are needed: the half-em length, the L-corner, and the T-piece.

Turn to the beautiful border No. 67 (which I find in several specimen books). It has all these necessary sorts save one—the half-em running-piece. It has forty-three characters in all.

No doubt you have Bruce's fine book of 1882. Among its numerous combinations there is but one (13-16) with all the primary characters. It is copied from one of the Derriey designs aforesaid, recut to pica body, and contains the half-em piece, which is wanting in Figgin's, and probably in Derriey's original design; though, not having his book, I cannot say. Scattered through four or five combinations, I find purely lineal characters, fine and medium, singly and combined, which if grouped would nearly, but not quite, form a complete and really useful series. Beginning with Series 12, nine characters, all fine line, we have the em, 2-em and L-corner. The rule is not on the center, but at one side. The half-em is deficient, and the remaining six sorts are various curves. We find nothing to match till we reach Combination 59 (Egyptian), 128 characters. Nos. 36, 37, 38 are, respectively, a fine and medium line on a pica em, with two three-sided ends, by means of which a closed shaded panel may be formed. No. 60 (Assyrian, sixty-nine characters) contains four more, 16-19, the latter, however, being the same as the end piece in Border 12. The others are a medium-face em-piece, and two L-pieces. Border 66 (thirty-one characters) has a plain em-piece, on center, ┼, and L-corner, but no T-piece or half-em. The line here is thicker than

in the preceding. Border 71 (fourteen sorts) is another fine-line combination with the addition of dots, and characters 1 and 2 are neat terminals, which would unite well with the others. Adding to the nine characters of Series 12 the eleven others, we have the basis of a good series, which, with the addition of a few supplementary sorts, would be of value, either alone or as an adjunct to any other series on the same bodies.

The idea of a systematic lineal combination was worked out in every detail, and even to a superfluous extent, more than twenty-five years ago. I cannot give the whole history of the "Greek Fret" combination, but so far as I know it, it is of interest, as embodying what seems to be the sole successful experiment in a neglected field of type design — neglected, apparently, on account of its very simplicity.

Some time between 1865 and 1870 I became possessed of the handsome quarto specimen book of J. & R. M. Wood, London, which I still highly value. The firm in those days was full of enterprise, publishing a lively periodical, the first typefounders' organ in the United Kingdom, and introducing American novelties besides original designs of their own. The "Greek Fret" is one of the prominent features of the book, supplying many of the page borders and ornaments, besides occupying page after page specially devoted to its exhibition. I have reason to believe that it was the original design of the firm, as I have no trace of it in any other book. I used to study it much at the time, and remember coveting a combination of such great adaptability, though the fact that it was cast to emerald (minionette) body seemed to me to be a drawback. Of course, it may have been of French or German origin.

Apart from the occasional ornaments and borders, nine quarto pages are wholly devoted to its display. It contained 109 characters, classified as hair-line pieces (9), middle-line pieces (68), thick-line pieces (14), extra thick (8), and pieces for blending (10). Of the second portion, four characters were foreign to the design — a 2-line emerald chessboard square, and two running-pieces and a corner belonging to a floral combination; all the rest, including three curious characters — a crown, and two representing clasped hands in outline — had their proper place. The large number of pieces was rendered necessary by the introduction of the oblique line at the angle of forty-five degrees by itself, and



DESIGN BY C. W. TRAVER, LOS ANGELES, CAL.

Combination of pen and wash, reproduced in line and half-tone on one plate.

joining and crossing the horizontal and vertical characters. The uniform thickness of the lines was accurately maintained throughout and the joining up was admirable, the junctions in some of the most elaborate designs being imperceptible.

The first page of specimens gives examples of plain and Oxford borders of different faces of rule, single and double; also music lines, fine and medium. The second contains two pages of prayer-book tables, set in emerald, the borders, table rules and dashes set wholly from the combination, the effect being neater than that of brass rule; also a calendar. The next page, set wholly without leads or brass rule, is really a work of art, in every way admirable, and I think it gives a clue to the purpose for which the border was designed. It is a Scripture genealogy, the fifth of thirty-two plates, and is well worthy of study. No brass-rule work could equal its neatness, to say nothing of the comparative facility of composition. It contains eighty names, each inclosed in a small square of medium-faced rule, and properly connected with ancestors and descendants. There are also six panels surrounded by heavier rule, containing tribal names. The genealogy is that of the descendant of Canaan; the joined hands connecting squares indicate matrimonial alliances, and the outline coronets mark the princes, curiously described as "dukes" in the English version. The purpose of the chessboard squares is also manifest. Set close together, between thick and thin rules, they resemble a copperplate tint border, but they do not join as they ought, and this fault — a very slight one — is the only blemish in the page. The next page shows a note-paper packet wrapper, the oblique lines at the ends correctly set "on the square." Another page contains book cover patterns. Then cheques, elaborate corners and interlaced patterns of medium and fine rule. Then monuments, cubes in perspective, made-up braces; fences, iron and wood. The last is like a very recent production of the Keystone Foundry, and, I think, is the better of the two. More borders, the synopsis of characters, memorial card border and crosses complete the exhibits, but are far from exhausting the capabilities of the design. Curiously enough, a foreshadowing of the Type Ribbon, with the folds falsely rendered, heads the last page.

Now for the remaining history of the design. The firm fell on evil days — perhaps the partners disagreed — at all events the whole stock was sold under the hammer. Years afterward, I found that one of the great typefoundries had purchased most of the matrices. To the purchaser I wrote, inquiring about the "Greek Fret." I received reply that the matrices were found to be so badly knocked about that the firm, for its own credit's sake, had withdrawn the design from the market.

I would like to have an hour with one of your enterprising founders, looking over these specimens. For mathematical completeness and adaptability to every class of work, the design has never been equaled. I would like to see it revived on a 6-point basis. In actual use it would not be necessary to exclude brass rule, as the designers did in their specimens. Everyone knows that it is a mistake to use metal rule, fine-faced especially, in long lines. With modern appliances, it would be easy to cut the four thicknesses of line to match as many faces of brass rule on 2-point body. Small parcels of graduated rule of the appropriate face could be made up with the fonts, reducing the quantity of metal rule required, and any length of line — from one em upward, if necessary — could be supplied from the brass with a 2-point lead on each side. All the corners, crosses and oblique lines would be set up from the metal. A good font would almost put a stop to the rule-shaping, filing and mitering which wastes so much time and material at present. A panel too long or short could be readily changed without cutting or mutilating good material. In fact, a good type-rule design, such as I have described, is what all printers — American printers especially — require, and for want of which they have been making shift as long as I can remember. A well-proportioned font would be worth more than all the $15 Chinese, Japanese, Egyptian or Assyrian combinations ever devised, and, unlike them, would not go out of fashion.

Now, gentlemen typefounders of New York, Boston, Philadelphia, Chicago and elsewhere, which of you will be first in the field?



COASTING.

Engraved by
SANDERS ENGRAVING COMPANY,
St. Louis, Mo.

Photograph by
O'Keefe & Stockdorff,
Leadville, Colo.

BENJAMIN FRANKLIN.*

BY H. D. ESTABROOK.

THIS wonderful park of ours, in the very heart of a mighty city — nature's sanctuary in a human wilderness, peopled with the images of the world's great heroes — dedicated to the memory of that martyr-hero whose noble presence seems to welcome us at the gateway with a smile, mournful as his fate and radiant as his love; this park, I say, this out-of-doors Parthenon, has been enriched today by the statue of another of nature's noblemen, his country's "guide, philosopher and friend," Ben Franklin, the American. The citizen of Chicago to whose liberality we are indebted for this heroic bronze is preëminently the one man in Chicago best qualified to speak of the life which it commemorates. But Mr. Medill is as modest as he is generous. "I have erected this statue," said he, "not to glorify myself, not even to glorify Franklin — that were indeed superfluous; I have erected it rather to the glory of American manhood. I wish it to stand forever as a reminder to the young men of my country to study the life of this simple, sturdy, stalwart character, that their own lives may profit by it."



In deference, therefore, to this purpose of the donor, it is perhaps appropriate that a young man—young enough, I hope, not to have shaped his character beyond redemption—that a younger man, at least, should have been requested to speak of the life and times of Benjamin Franklin on this occasion, and to deduce therefrom his individual conclusions. The fact that until I set about my preparation for this event I had never read even the autobiography of Benjamin Franklin, much less his numerous writings and correspondence, may reflect upon my erudition — I am used to that — but it illustrates at the very outset the wisdom of the giver and the utility of the gift. My sometime ignorance does not discredit my present authority to speak, for I come to you fresh from a careful, attentive reading of all I could lay hands on, and the study of the philosophy and career of Benjamin Franklin, begun perfunctorily and in duty bound, has been to me one of the greatest pleasures of my life. I am deeply grateful to Joseph Medill for compelling me to undertake it.

I would not have my frank confession of unacquaintance with a man whose fame fills all the earth taken too literally, however. I did know something about Dr. Franklin — as much, probably, as the majority of my fellow-countrymen, this distinguished audience not excepted. I knew, for instance, that as a mere boy he had somehow found his way from Boston to Philadelphia, and had entered the latter city with a penny roll in his mouth and another under each arm. That a little girl, subsequently his wife, spied him in this predicament and giggled, after the manner of little girls. I knew that he became a printer and publisher in Philadelphia, and brought forth "Poor Richard's Almanac," a hotchpotch of the wise sayings of all nations, which everybody knew and which nobody ever heeded. I knew that he once flew a kite during a thunder-storm, thereby demonstrating that lightning was nothing but electricity—a puerile performance which anybody could have done, but didn't. I knew that he had signed the Declaration of Independence and also the Constitution, and that he was otherwise a great man in the provinces. I also had a vague notion of his embassy abroad, and a still vaguer notion that he was in the habit of attending court levees in top-boots and a fur cap, to the disgust of the courtiers and the frantic delight of "the great unwashed." I had also seen his numerously engraved portrait, and if I had been asked to portray him in words, according to my then conception of his mental, moral and physical make-up, I should have said here was a pudgy, unctuous, witty, good-natured old gentleman, with a vast repertoire of proverbs, which passed for wisdom; a pragmatic old gentleman with an ostentation of philanthropy, but a weather eye to the main chance; a parsimonious old gentleman, whose tongue, thrust into his cheek, gave notice that he was up to snuff; a shrewd, crafty, secretive, calculating old gentleman; a worldly-wise, but unwisely worldly old gentleman, whose morals were as easy as his slippers. I know him now to have been, next to Washington, the greatest character of the revolution — perhaps the greatest of his century.

Never in the history of the world has there been a man of more varied and profound accomplishment, or one who so united the sedentary habits of a student and the energy of an actor in the world's affairs. I would almost say that he was the very opposite to all that I had conceived him, and yet not so: for he was everything that I had imagined, modified by goodness. He was parsimonious; yes, but only with himself. To others he was generous, often to his own

* Oration delivered at the unveiling of Franklin statue, in Lincoln Park, Chicago, June 6, 1896.

undoing. Moreover, his parsimony had an object, which dignified and ennobled it; he was striving not for riches, but for independence. When he achieved a modest competence he quit his own business absolutely, and never, so far as I can discover, attempted to make another dollar for himself. He was shrewd and crafty also, but not with that sinister distrust of his fellow-men which the words imply. His was the diplomacy of a child, than which, we are told, there is none so subtle. The people he loved and trusted, as did Lincoln; like Lincoln, also, he fathomed the designs of wicked men. This is what St. Paul would call a holy cunning. He was simple in his dress, to be sure, but scrupulous in his linen. He was polite, even to the point of deference, with whomsoever he conversed, whether it chanced to be a neighbor in the village of Philadelphia or some Minister of State in the metropolis of London. This was an art which he had cultivated, for by nature he was obstinate and opinionated. In the course of his long life he made many inventions, such as the stove, the lightning-rod — minus its agent — and these he gave to his countrymen without a royalty or patent. He discovered many secrets of nature, which he revealed to the world freely and without reserve. But of all his discoveries there was one of signal and paramount importance — the one which made him what he was, the one which vitally concerns every human being for all time to come, the one which involves all others, and which I have selected as the theme for what further I may have to say — the discovery of how to make life happy.

For Benjamin Franklin was happy; happy in his drudgery, happy in his extreme poverty, happy in his enforced economies, happy in his growing success, happy in his prosperity, happy in the service of his country, and in the love and applause of the world at large. From youth to age he was actually, genuinely happy! Not the hypnotic ecstasy of an anchorite, mind you; not the pseudo-happiness of a voluptuary; not the stolid indifference of a stoic; not the glum complacency of a Puritan; not even the rhapsody of a lover, but the tranquil, reasonable happiness which is so hard to achieve, and yet without which this life is scarcely worth the living.

When the ministers tell us that man was made in the image of the Creator, we acquiesce; but what is meant by the phrase? Does it mean the corporeal image? That would constitute the Almighty a veritable biped. Benjamin Franklin believed in no anthropomorphic God; man's image to his maker was a spiritual image; not perfected, but outlined, and upon man himself was devolved the responsibility to complete the likeness. This completion of himself Franklin conceived to be man's chiefest business on this earth, and therein could he realize his only happiness; for he exclaims, with Cato:

> Here will I hold. If there's a power above us
> (And that there is, all nature cries aloud
> Thro' all her works), he must delight in virtue;
> And that which he delights in must be happy.

All which, you observe, resolves itself into the saying of Poor Richard: "Be virtuous and you will be happy." But that, you say, is no secret; it is as old as the pyramids! Precisely so, and might possibly be fobbed off as an antiquity exhumed from the pyramids.

But if this statue should serve no other purpose than a mnemonic to remind Americans that to be virtuous is to be happy, it might be an anachronism in this age of mechanical substitution; but it harks back to a truth which Americans must some time learn — if not from Christ, why, then, from Franklin. For—I repeat it—Franklin was happy, and happy because he was virtuous. His discovery was simply how to be virtuous. Now, Franklin in his time was not regarded as a Christian. Possibly he would be today, though opinions might still differ on the subject. The question depends on how much theology may be dispensed with and still be a Christian, for I am obliged to confess that Franklin's religion was a creedless Christianity. He had been born into the Presbyterian Church, and, indeed, was designed by his father for the Presbyterian ministry, for no better reason than that he was the tenth son — it transpiring that of seventeen children seven were daughters — and was therefore a "tithing" actually due to the church. I should surmise that the name "Benjamin" was given him by his mother because he was not only her youngest son, but, God willing, would continue to be so! It happened, however, that there were several doctrines of the faith to which the youthful Benjamin could not conscientiously subscribe — such as election, reprobation, etc., doctrines concerning which there has not been absolute unanimity among men even unto the present day. Accordingly, he was deemed hopelessly recalcitrant, and, at the mature age of ten, was taken out of school and made to assist his father, whose business was that of a tallow-chandler and soap-boiler; the father thinking, possibly, that soap might prove a means of grace, even if theology did not, agreeable to the maxim that cleanliness is next to godliness.

Throughout life his attendance at church was semi-occasional, although he contributed regularly and systematically to its support. What he longed to hear, and yet never heard from the pulpit, were the weightier matters of the law, instead of the mint, anise and cummin of dogmatic theology. The local clergyman, he tells us, was always his personal friend, and, after repeated visits and admonitions, prevailed on him at one time to attend church service for five Sundays successively. "Had he been in my opinion a good preacher," says the doctor, "perhaps I might have continued, notwithstanding the occasion I had for the Sunday's leisure in my course of study; but his discourses were chiefly either polemic arguments, or explications of the peculiar doctrines of our sect, and unedifying, since not a single moral principle was inculcated or enforced, their aim seeming to be rather to make us Presbyterians than good citizens. At length he took for his text that verse of the fourth chapter of Philippians: 'Finally, brethren, whatsoever things are true, honest, just, pure, lovely, or of good report, if there be any virtue or any praise, think on these things.'"

Surely, thought the expectant doctor, with such a text as this he cannot escape some moral teaching! Not a bit of it! The learned divine partitioned his text into numerous headings, the last and most importunate exhortation being to "pay due respect to God's ministers." Do you particularly blame the doctor when he tells us that he was "disgusted"? His creed had but one article: "God is love"; but one purpose, to be good and to do good — Good! That is a poor, homely, common little word, and yet, within its four letters, like the four walls of home, are comprehended the sweetness and happiness of living. It is a puissant, wonderful, stupendous word, for out of it proceed the issues of life and death, the here and the hereafter, the soul and its immortality. Franklin's religion was an intuitive faith, to be sure, but faith reduced to a science. His practice of the virtues had become an art. Indeed, for many years, and to the very close of his life, he had in contemplation the writing of a book to be called "The Art of Virtue," wherein he would show the means and manner of obtaining virtue, as distinguished from the mere exhortation to be good, which exhortation, he claimed, did not instruct and indicate the means, but was like the apostle's man of verbal charity, who admonished the naked and the hungry to be clothed and fed withal, but vouchsafed no information as to where the clothes were to be had or how the food was to be forthcoming.

In a letter to Lord Kames as early as 1760, he asserted that many people led bad lives who would gladly lead good ones but did not know how to make the change. That to acquire virtue was as properly an art as painting, navigation,

or architecture. "For," said he, "if a man would become a painter, navigator, or architect, it is not enough that he is advised to be one, that he is convinced by the arguments of his adviser that it would be for his advantage to be one, and that he resolves to be one; but he must be taught the principles of the art, be shown all the methods of working, and how to acquire the habit of using properly all the instruments." As for himself, he aspired to no less than the attainment of human perfection, and in his autobiography he takes the reader into his confidence as to the methods devised to accomplish it. There is nothing in all literature which compares with the philosophical naïveté of these disclosures. There have been memoirs galore, giving the "reflections," the "reveries," the "meditations," the "musings," and the inmost cerebrations of all sorts of individuals from Plato to Marie Bashkirtseff, but among all the books on the shelf there is only one Ben Franklin. If you have read the personal journal of Amiel, lately published, you should forthwith read the autobiography of Ben Franklin, if only for the contrast. It is like emerging from the miasmas of a cypress swamp into the glorious sunlight of the open air. In Amiel there is introspection to the verge of lunacy. The thought, if poetic, is never virile, often sickly, and you gaze shudderingly into an open grave or into the void beyond. But in Franklin there is the healthy, robust, manly utterance of one who finds himself alive and is resolved to make the most of it. Why not be happy? I have youth and strength and my life is before me. What is happiness? Experience has shown that it is not money in itself, nor fame in itself—it is nothing extraneous, in fact, but must be evolved from within. Happiness is virtue. What is it to be virtuous? He analyzed virtue by passing it through the spectroscope of his conscience, and resolved it into thirteen elements. These he catalogued and entered in a book. Under each he wrote a precept defining the limitation of that particular heading. Thus, under the word "Sincerity" he wrote: "Use no hurtful deceit; think innocently and justly; and if you speak, speak accordingly."

Under the word "Cleanliness" he wrote: "Tolerate no uncleanliness in body, clothes or habitation."

Under the heading "Humility" he says: "Imitate Jesus and Socrates;" and so on through the list.

He next opened a ledger account with virtue. Did ever a man do such a thing before? The rules which Washington formulated for his conduct have come down to us, but they were at most a sort of decalogue, and like the original decalogue, exceeding brittle in any other hands than Washington's. The truth is that nearly every man has had spells of committing his good resolutions to writing, and then has hid them away lest someone might detect him in the boyish weakness. And yet we keep an accurate set of books concerning our business dealings, particularly concerning our bills receivable, but leave our running account with the Almighty to be carried in our heads. Not so Franklin. He procured him a blank book and a bottle of red ink. Every page of the blank book was divided into seven vertical red-ink columns, one for each day of the week; and into thirteen lateral spaces, one for each of his thirteen virtues. He did not propose to court defeat by attacking the enemy en masse—there was an ominous significance in the very number thirteen; but he would conquer the virtues separately and in detail. First came temperance, which his precept had limited to eating and drinking—"Eat not to dullness; drink not to elevation." Why first? Because vigilance required a calm, clear intellect, and temperance in eating and drinking would leave his mind normal and alert. Furthermore, it was a virtue in which he had already had some exercise, and was therefore the easiest mastered.

Secondly in the list was the virtue of "Silence"; "Speak not but what may benefit others or yourself; avoid trifling conversation." His reasons for including silence in the category of virtues were possibly cogent, and were certainly unique. Inasmuch as his ambition was to learn, he conceived that he could learn more by listening to others than to himself. Furthermore, he tells us that for some time past he had fallen into the habit of prattling, punning and joking, which made him acceptable to trifling company, but not to the more serious-minded. How well he succeeded in curing himself of this infirmity of punning and joking history has recorded. He failed, not dismally, but brilliantly.

Benjamin Franklin was certainly the earliest of American wits, and continues to hold his place as probably the greatest. In a recent magazine article called "The Penalty of Humor," Mr. Brander Matthews intimates that Benjamin Franklin, acknowledged to be the most forceful writer of his age, was not chosen by his committee to draft the Declaration of Independence for fear some witty crotchet might come into his head and find lodgment in that august document. We know that he was a member of the assembly which brought forth that glorious instrument, and we still hear quoted his indorsement of an impassioned speech made by one of the delegates, beseeching his coadjutors to be unanimous and hang together. "The gentleman is right," shouted Franklin. "We must all hang together, or of a certainty we will all hang separately!"

Franklin was 70 years of age when he perpetrated this famous pun, and considering the solemnity of the occasion which brought them together, the inference is that he either left his little book at home or had wickedly violated its second commandment.

After silence came "order," "resolution," "frugality," "industry," and the like. His scheme was to concentrate his efforts upon one virtue for a week together, leaving the other twelve to shift for themselves, only putting down religiously each day, opposite the particular virtue violated, a mark to indicate the fact. If by converging his faculties on temperance, for instance, he could keep his temperance record clear for seven consecutive days, he argued that the habit of that virtue had been so much strengthened and its opposite so much weakened that he could venture to proceed to the next in order. By this means he would be enabled to go through the list once in thirteen weeks and four times in the year. On arising each morning he would ask himself the question: What good shall I do this day? On retiring at night he would ask himself the question: What good have I done this day? He did not trust absolutely in his own strength and resolution to achieve his purpose. He believed in prayer, even though the Bible had said that we must work out our own salvation, and even though Poor Richard had said that God helps him who helps himself. Night and morning he addressed to the throne of grace an invocation so earnest and yet so simple, so short, and yet so comprehensive that no liturgy was ever devised which contains more of the essence of true piety—more of gratitude, reliance, and worshipful devotion:

"O, powerful Goodness! bountiful Father! merciful Guide! Increase in me that wisdom which discovers my truest interest. Strengthen my resolution to perform what that wisdom dictates. Accept my kind offices to thy other children as the only return in my power for thy continual favors to me."

That was all, but it was everything.

His resolution to be good and to do good was not the ebullition of some virtuous emotion. It was a plan deliberately contrived and systematically executed. He balanced his morals, as he did his accounts, by a species of double entry. And this he did, not one day or one year only, but continuously and for years together, until the habit of temperance, frugality, industry, sincerity, justice, moderation, cleanliness, tranquillity, and the like had made these qualities the very texture of his being.

He has been accused of being selfish in his desire to be

virtuous. So he was. But what wonderful selfishness is that which finds genuine reason to be satisfied with self instead of a deep-seated consciousness of its own unworthiness. His autobiography is dedicated to the proposition that honesty—not its semblance or counterfeit, but honesty—is the best policy; and he offers his own happiness and success as an exemplification.

Behold him as a youth in Philadelphia. It was not long before a dozen congenial boys were organized into a literary and debating society called the Junto. This celebrated society lasted for many years. One of Franklin's biographers has discovered the records of the Junto and gives us a few specimen questions discussed at its meetings:

"How may smoky chimneys be best cured?"

(Respectfully referred to our Honorable Mayor and City Council.)

"Why does the flame of a candle tend upwards in a spire?"

"What is the reason that tides rise higher in the Bay of Fundy than the Bay of Delaware?"

"Is sound an entity of body?"

"Which is the best form of government?"

"Is it consistent with the principles of liberty in a free government to punish a man as a libeler when he speaks the truth?"

These and kindred topics were studied and debated by the young gentlemen with great vehemence and learning. At one of their sessions Franklin proposed that each member fetch to the clubroom all the books owned by him, and, thus combining, form a library of some size and respectability; and out of this suggestion was founded the city library of Philadelphia, which flourishes to this day. It was at the suggestion of Franklin, also, and through the exertions of the Junto that the streets were lighted, then partially paved, and afterwards swept and cared for. A fire company was organized by Franklin which is still in existence. A college was founded, a free hospital was erected, and numerous other enterprises were brought to successful issue all at the instigation and through the unceasing efforts of Franklin and the Junto. The Junto itself emerged into the American Philosophical Society. So, you see, if a man is obliged to ask himself each morning, What good shall I do this day? it opens his eyes to opportunities for doing good which would never occur to him who only asks, How can I cozen my neighbor out of a dollar this day? A man who is obliged to ask himself each night, What good have I done this day?—who daily arraigns himself before the tribunal of his own conscience and then enters of record the judgment rendered of "guilty" or "not guilty" is stimulated to discover evidence favorable to the defendant.

When Franklin had attained the age of 50, or something less, he found himself possessed of sufficient income to live without labor. So he withdrew from active business, thinking, good easy man, to devote the remainder of his life to scientific pursuits. Charming hallucination! The public seized on him forthwith. He was elected alderman, assemblyman, postmaster, and the president of more things of a public and quasi-public character than Melville E. Stone ever thought of. Why did Franklin assume these gratuitous public burdens? Because it was his fate, and a part of the curriculum which the Almighty had prepared for him; for I believe Benjamin Franklin to have been as truly an emissary of divine will in the accomplishment of this government as Washington, or Lincoln, or Grant, or Hamilton. His career had not concluded—it had just begun. His education in public affairs must be completed by years of public service, to fit him for those herculean labors which he was yet to perform in London and in Paris. In London it was necessary to prove to Burke, and Pitt, and Fox, and to all right-thinking Englishmen, and to all the world, that England was wrong in the quarrel she was seeking. Franklin did that. He was called as a witness before the House of Commons, and every lawyer in the kingdom had the privilege of confounding him with questions. He emerged from that contest, not a witness to America merely, but a witness to humanity and the glory of God. Burke said it was like a master being examined by a parcel of schoolboys.

In Paris it was necessary to obtain money—money—money—and yet more money—stacks of money—bushels of money—millions of money! How? On what security? On no security whatever!

The Continental Congress was the most irresponsible body of gentlemen who ever convened at any time anywhere. It did not have power to levy a tax of one mill on the million. It did not have the money to pay its chaplain for his daily prayer, much less his daily bread. It was a preposterous, pretentious, aweless, bumptious, pitiful, unchartered aggregation, as well-meaning and optimistic as it was powerless and unwise. It would send agents to Spain and Holland to borrow money, and would draw on them at sight before their credentials had even gained them an audience with the government. Henry Laurens, despatched as Minister to The Hague, was captured by the English and carried into England. "But," says Mr. Morse, "this little incident mattered not at all to Congress, which for a long time cheerfully drew a great number of bills upon the poor gentleman, who, held in the Tower of London as a traitor, was hardly in a position to negotiate loans for his fellow rebels."

John Jay, in Spain, could not raise money enough to pay his butcher, but he would accept America's drafts for millions, trusting to Providence and Franklin to meet them at maturity. And Franklin paid not only these drafts, but the butcher's bills as well. In like manner Arthur Lee, and Morris, and Izard, and all the rest of them, would visa every bill drawn on them by Congress, and then petition Franklin, for the love of God and the hope of America, not to suffer them to go to protest. And Franklin honored these drafts always and without fail. The French Minister, Vergennes, would declare to him that the French Government was bankrupt, as indeed it was; that America must not look to France for another dollar; that under no circumstances would he lend another dollar, etc., etc. Franklin would advise Congress to this effect, and Congress would promise solemnly never to draw on him again, accompanying that very promise with a draft for another million. Whereupon the venerable philosopher, his country's last hope, would gird up his loins, say his prayers, and tackle the French Minister for just one more accommodation. He knew that the phlebotomy of a turnip was a simple, painless operation compared with squeezing another drop of blood-money out of Vergennes, but he accomplished the impossible. Time after time, in the face of that gentleman's ultimatum, he continued to wheedle, or argue, or frighten him into a "general" loan, then a "special" loan, then a guaranty of somebody else's loan. The buccaneers, which America turned loose to prey on English commerce, were the creatures of Franklin. It was he who suggested the idea and furnished the money to fit out the vessels. Paul Jones said that Franklin's letters to him would make brave men of cowards. But these gay rovers were not self-supporting, notwithstanding their glorious exploits and their many captures. Franklin was the only navy department which they recognized or upon which they drew in emergency, and this financial burden was added to the others. No wonder Mr. Morse declares that Washington's position at Valley Forge was enviable compared with Franklin's predicament during the entire Revolution. No wonder Bancroft calls him the greatest diplomat who ever lived. He bankrupted France, that America might be free! But God intended that France should go bankrupt in the cause of liberty, otherwise France herself would never have been

liberated. For if Louis the XVI. could have stopped the mouths of the hungry mobs which howled at him for bread only a few years later, how would the French Revolution ever have gathered to a head?

But the end came at last, and apparently in the nick of time. A treaty of peace was negotiated at Paris and signed by Franklin, together with Jay and Adams, on behalf of his country. Then this wonderful man, full of years and honors, returned home, to be received by his countrymen in a very transport of jubilation. He took part in the convention which brought forth our Constitution; he lent his powerful influence to the election of Washington; he petitioned Congress as president of the first abolition society, and as the last act of his life, to remove the inconsistency of African slavery from the character of the American people, urging them to step to the verge of their authority to discourage every species of traffic in the persons of our fellow-men; and then calmly, tranquilly, announced himself as ready to die.

"I seem to have intruded myself into the company of posterity," he said, "when I ought to have been abed and asleep." And again he said: "Having seen during a long life a good deal of this world, I feel a growing curiosity to be acquainted with some other."

Great heart! loyal gentleman! devout philosopher! The mysteries of the universe piqued his curiosity, as they do the curiosity of every thinking man, and he explored them reverently, but without fear. He knows now whether sound is "an entity of body"; whether electricity is identical with light; whether thought is identical with spirit. But surely he discovered to us that there is an electricity of thought and motive as well as of the clouds. And we need them all! We need the electricity of the clouds, God's lightnings, cleaving sluice-ways through the heavens, that the waters of the firmament may gush in torrents to the earth. We need the electricity of heat, sheet lightnings, that go shuddering across the sky, suffusing the cheek of night as with a blush. How sudden cool the air! Every leaf, and twig, and blade of grass puts on its coronet of dew; every flower holds up her chalice to the dripping stars. We need the electricity of thought, that lightning of the mind, revealing to us new paths of duty leading onward to the future. We need the electricity of motive, that lightning of the soul, thrilling along the fibers of our being, making every human heart a telegraphic relay in that grand circuit of humanity, whose ground wire lies buried in a different sphere than ours.

And America may have all this. She has her men and women, her freedom, and her institutions. God has only to pitch the key and the vibrant earth sings with a harvest. Let us be happy! Franklin has done his part by precept and example. God and nature have done their part. Fellow-citizens, may we do ours.

NOT ALONE A TRADE JOURNAL.

Trade journals are not often interesting to the general reading public; they appeal only to their special line of tradesmen. But there is at least one notable exception to this rule. While preserving its character as a trade journal, THE INLAND PRINTER, of Chicago, has made itself so superior in workmanship and includes now and then the work of such successful artists and writers as to make itself a delight to the lover of good bookmaking, of artistic printing and of those who wish to keep abreast of the times in the processes used by the illustrator, the printer and the lithographer.—*Hartford Post, Hartford, Connecticut.*

"THERE she lay," says the sensational writer, "there, on the floor, breathing her life out in short pants." She must have been a lady bicyclist in up-to-date costume.—*Telluride Journal.*

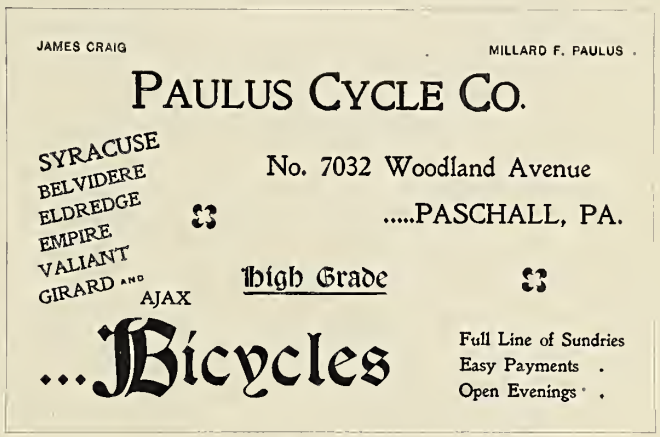
Written for THE INLAND PRINTER.

ARTISTIC EVERYDAY JOBBING.

NO. II.—BY HENRY T. BOSSERT.

IT is to be regretted that so many apprentices nowadays seem to think that in learning the printing trade all that is necessary in becoming a first-class compositor is to be able to "stick plain type," and after accomplishing the task of setting this kind of matter fairly well, seem content and settle down at doing this class of work and caring for nothing else; but it is pleasant to state that there are a few —about one out of every ten— who aim higher, and by diligence, perseverance and close application to details will eventually gain the top of the ladder and become —artist printers.

The printing business has plenty of use for *printers*, but of plain typesetters there is a surplus now and always will



SAMPLE I.—CARD.

be. It is the duty of every apprentice to learn the work of the printing office thoroughly and strive to become proficient in all the higher accomplishments of the art. After the apprentice has succeeded in learning the "case," can set plain composition, and also distribute neatly and correctly, then he tries his hand at job composition, mostly reprints.

The first thought on taking hold of a job is the size of the paper or card to be set, which is generally placed upon the job or put on an accompanying slip. After the size of the paper comes the measure in which the type is to be set, so as to leave the proper margin on the sheet. A good plan is to have a regular list of margins for each and every kind of job, of which the following will be found a good example:

Business cards	¼-inch.
Cards of invitation	1 "
Letter-heads	½ "
Bill-heads, statements, etc	⅜ "
Envelopes	¼ "
Titles	¾ "
Covers	1 "
Labels	⅛ "
Circulars	¾ "
Dodgers and flyers	½ "
Posters	1 "
Typewriter circulars	1½ "
Postals	¼ "

After getting the size or type measurement, the next thing is to pick out the style of letter best suited for the job in hand. Use as few different faces of type as possible in the work, not more than three kinds at the most in any one job.

Suppose, for instance, the work in hand is a card, in which type display generally predominates. It is good policy to set the name, address, and in fact all lines except the business of the advertiser, with perhaps the "catch" lines, in one style of type, say Jenson, French Old Style, De Vinne, or faces of like character, breaking up the type arrangement so as to give it a not too crowded appearance;

then put the business line in a letter that, while thoroughly harmonizing with the other faces used, yet gives it a distinct personality of its own. (See Sample I.)

Very little ornamentation is needed in a business card, excepting a small ornament or pointer, placed where a good effect will be the result. Odd conceptions in the placing of the lines, while not detracting from the sense of the reading matter, gives the job a look both pleasing and unique.

By placing the business on a card, if it can be described in one or two words (see Sample I), at the sides or in the

ERVIN & COMPANY...

STOCK BROKERS

117 South Fifth Street

PHILADELPHIA

Members of the New York and Philadelphia Stock Exchanges .. .. ..

SAMPLE II.—ADVERTISEMENT.

corners, instead of the middle of the card, as is usually done, an attractive look can be given to the job with very little trouble.

"Variety is the spice of life" is an old proverb; "originality is the spice of the printery" is a new one. Make no two cards alike, unless the one is to be an improvement on the first. Rulework of an elaborate character should never enter into the composition of a business card or any work of like character.

In setting up a card, try to bring out the principal lines as boldly as the space will permit without absolutely throwing into insignificance the rest of the reading matter, or giving to the whole work a crowded, mixed-up appearance.

The same ideas prevail, to a certain extent, in the setting of advertisements, yet this class of work, unlike cards, can be given over more to rulework, if not too much crowded for room. In an ad. of few lines that must necessarily be spaced out to a specified depth, a rule border, plain or filed, or a neat type border of up-to-date pattern around a part or the whole job shows up well to the man who pays for the ad. (See Samples II and III.)

A slanted word or a curved line, an oddly shaped idea in the running of the lines, or a flashy flourish, together with the type matter set in faces that blend, shows the stamp of good, artistic workmanship, be he apprentice or journeyman.

A good way to compose an ad. of this kind will be found in setting the top and bottom lines first, then in the space left in the center of the job put your rulework and business, or whatever other specialty it is your desire to give prominence. In the end you will find a well-balanced and neat-looking piece of work.

In setting advertisements that have a surplus of reading matter, and where no ornamentation is possible, it is the body or descriptive portion that should be set first, either in a small, neat job letter or old style body type—old style being generally preferred. Then display the head and foot lines to the best advantage in type thoroughly in keeping with the work in hand, and with a little forethought on the part of the printer in not getting the body type too large, which is oftentimes the case, enough room will be left for a parallel rule or an ornament under the main line to take away all the plainness from the ad. Outside of covers and titles, the apprentice or compositor must display more ingenuity in getting up artistic and attractive designs in the setting of cards and advertisements than in any other variety of work.

An apprentice must be of an observing nature if he wishes to make a success of the trade, and overcome all the difficulties in the art preservative. He must not only look on a job admiringly, but study it; he must try to decipher its shortcomings, and find out where it shows room for improvement; he must watch the other hands at work so as to get an idea of their different systems and styles of composition; he must not be afraid to ask questions, and always be on the alert for any job of an unusual nature that is being put into shape; he must try to learn something new every day, for it is only by such inquiry and observation that the apprentice can ever expect to gain the goal he is striving for.

A different class of work is the setting of title-pages. It is ten chances to one that the first title set by the apprentice will be a dismal failure; but by keeping at it he will eventually bring about success. A title at the present time must be set up artistically, a sort of blending of the old and new schools of typography. Ornate borders and ornaments, even though they are out of all proportions, can now be used indiscriminately, yet neatness should be the one object aimed at in this kind of work. Not more than two styles of type should be used in their composition. It is easier to set titles at the present day than it was five or six years ago, when they were generally got up in condensed old styles, light faces or runics, in straight lines, and then it was that

Paper IS ONE OF THE PRIME ESSENTIALS IN THE SUCCESSFUL CONDUCT OF A GREAT NEWSPAPER

THE HANDSOME APPEARANCE OF

The Times

BEARS WITNESS TO THIS STATEMENT

The Jay ..
Paper Manufacturing Company

CHARLES FAULKNER, Sole Agent

No. 302 Chestnut Street .. PHILADELPHIA

SAMPLE III.—FULL PAGE ADVERTISEMENT.

the "typo" had his own troubles in getting the lines to fit properly.

Titles set in Jenson, Mazarin, French Old Style, or even De Vinne, with old-time initials and ornaments, relieve the plainness generally found in a title-page. The accompanying style was successfully used in a series of forty books. (See Sample IV.)

While the title-page has a large part to play in the sale of a book, or in bringing to the public eye the contents of a pamphlet or catalogue, the cover has the largest field of opposition and competition to overcome, and the apprentice and compositor must be up in ideas to successfully set up work of this description — ideas that appeal to the eyes of a critical world; odd ideas to catch the gaze of the moving throng; ideas that by their style of composition will compel the most indifferent to open the catalogue or book and read the contents.

A cover should always either have a rule or type border to give it a finished look, with the design or an arrangement of the types inside of it. It does not necessarily have to be composed of elaborately twisted rules, or complicated borders or cuts, but neatness should always be a factor in its make-up. To my mind the black and white effects with

ABIDE IN CHRIST

THOUGHTS ON THE BLESSED LIFE OF FELLOWSHIP WITH THE SON OF GOD

By the REV. ANDREW MURRAY

Author of "Like Christ," "With Christ in the School of Prayer," etc.

"ABIDE IN ME, AND I IN YOU"

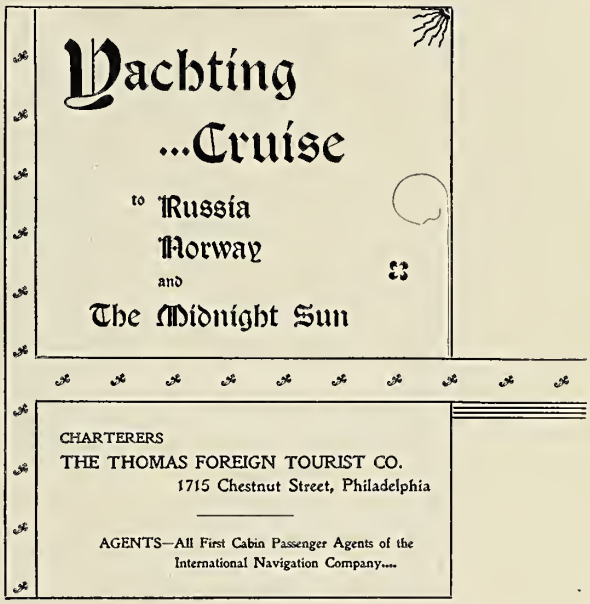
Philadelphia

HENRY ALTEMUS

SAMPLE IV.—TITLE.

Tudor Black and Jenson (see Sample V), or St. John and Mazarin, or even De Vinne, give to this kind of work the needed touch emulating the artistic. It is not necessary to set lines in curves or extend them obliquely across the page to get a decided effect, the new styles in type faces obviating all necessity for such work, which at the most only wasted valuable time and failed to show the labor spent on it. The apprentice need only show good judgment in the selection of his sizes for the various lines, whether such job is a card, ad., title or cover, and with the facilities the new faces of type and odd ornaments, flourishes and borders give, can make a good showing, only taking note that simplicity and good taste cannot too often play a prominent part in all classes of work.

In the case of titles and covers, the proper plan is to set the main line first — whether it is the title of a book or the business advertised in the catalogue or circular, and the author or firm's name, together with the other reading matter, should be made subservient to the name of the work. The title the writer has given his book and the business that the manufacturer is advertising by means of the pamphlet or catalogue must be set in a manner that is altogether out of the ordinary to have the effect intended.



SAMPLE V.—COVER.

To be a success as an artistic printer, the apprentice must not be afraid to work out his own ideas, as originality is the only road for the twentieth century compositor to take.

THE HON. BILL BOYER AND HIS HONEST DOLLAR.

The Hon. Bill Boyer, formerly of the Cheyenne *Sun* and the only man who ever rode clear back from a Typographical Union convention in New York to Wyoming in one consecutive box car, has announced as his platform in the present turmoil: "I believe in an honest dollar, every circular dollar being as round as every other dollar of the same diameter and circumference. I understand that some of my competitors say they are opposed to a 50-cent dollar. I will go further than that. I am opposed to a 35-cent dollar, a 17-cent dollar or a 6-cent dollar. I insist on sound money and denounce the crime of '73. Every dollar ought by all means to be stamped with the words 'One Dollar' or 'One Dol.' in clear, bold, handsome type, and no sophistry should be sufficient to wean us away from that principle, which is the bulwark and likewise the binnacle of our financial scheme. I believe in preserving the parity of the metals — employing a good, sharp parer to do it with. Every dollar ought to be interchangeable for two half-dollars or four quarters, and any attempt to change this ratio is mischievous and intolerable. I do not believe in allowing the money question to settle itself. Red Hill owes me $3.75 and I insist that he shall do the settling. As to my other views, a cheap coat makes a cheap man and a public office is a public trust without waiting for the consent of any other nation on earth. Protection to American industries, interchangeable value for value and an economical administration of the government make the rich richer and the old men dream dreams. As I said before, a public office is a public trust and Columbia is the gem of the ocean. I hope you will print this in your paper, so that the people may know my exact views. It was perhaps not necessary, for my record is an open book where tired horses come to water, but I believe that a candidate owes it to his constituents to take the people fully into his confidence. This way; this door; that place is a drug store and they only sell it in quart packages there, not in bulk."— *Chicago Record.*



SOME OF CHICAGO'S MONUMENTS.

1—Abraham Lincoln. 2—Shakespeare. 3—A Signal of Peace. 4—General Grant. 5—Schiller. 6—Ottawa Indian Group—"The Alarm." 7—De La Salle. 8—Linné. All these are in Lincoln Park.

SOME OF CHICAGO'S MONUMENTS.



SOCIAL philosophers are at variance as to whether the ripeness of a community's culture may be more accurately judged by the number and excellence of its old book-stalls or by the beauty and character of its public monuments. However this question of the comparative merit of the two methods of judgment may be decided, it is certain that no city can be found which has reached any considerable degree of intellectual and artistic development and has attained what is generally termed an "atmosphere of culture" that is without either of these indications of refinement. More than this, it is practically impossible to find either good monuments or choice old book-shops in a community that is "raw" and commercial in its character, and lacks the graces of intellectual and artistic development. It is generally admitted, however, that a city's monuments are as fair a guide to a correct estimate of its people as any purely material symbol can well be; and judged by this token Chicago has no reason to fear a comparison with the older cities of the East, and even Baltimore, "the City of Monuments," may well look to her laurels.



KEMEYS' LION, ART INSTITUTE.

Many reasons have conspired to bring about, in Chicago, the expression of noble sentiments through the enduring mediums of marble and bronze. Chief among the causes for the general public patronage of the sculptor's art in this city is the fact that no municipality in the country contains so elaborate a system of public parks as does Chicago—and monuments and statuary seem as necessary to complete the beauty and "balance" of a city park as do grass, flowers and trees. Strong local pride and patriotism have also been potent factors in this phase of Chicago's development. Nor should the fact that its population is composed of widely diversified nationalities be left out of consideration in accounting for the city's good standing as represented by its public monuments. Only a glance at the history of the most important pieces of statuary in Chicago's parks will show that veneration for popular national heroes of the old world countries has inspired, on the part of Chicago's representatives of those nations, the gift of many a magnificent memorial. The German, the English and the Swedish inhabitants have vied with each other and with the native Americans in enriching the great parks with statues of their national benefactors. The preponderance of thoroughly American subjects in the designs of the monuments goes to show the strong loyalty that characterizes the population as a whole.

The magnificent equestrian statue of General Grant, in Lincoln Park, is undoubtedly the most imposing monument in Chicago, and few American cities contain examples of the sculptor's art more impressive and inspiring to the patriotic heart than is the bronze of the great "hero of Appomattox." Its location on the beach drive, in one of the most beautiful and conspicuous portions of the park, would alone be sufficient to make it observed of all comers, but the massive proportions of the pedestal upon which it is elevated and its own commanding size give it a prominence possessed by no other statue in the great North Side pleasure ground. It is said to be the largest bronze statue that has yet been cast in an American foundry, and represents the united efforts and contributions of fully 100,000 people. The subscription list for its erection was started very soon after the death of General Grant, in 1885, and the money came from every part of the country.

The pedestal was designed by F. M. Whitehouse and the statue is the work of L. T. Rebisso, of Cincinnati. Mrs. Grant and the members of her family were present at the unveiling ceremonies, October 7, 1891, which were witnessed by 200,000 people and passed into history as one of Chicago's most remarkable assemblages.

Of equal patriotic interest to the people of America, and especially of Illinois, is the statue of Abraham Lincoln, which occupies a choice position near the Dearborn avenue entrance to the park. The monument forms the center of a system of drives which radiate from it in many directions. The standing figure of Lincoln is colossal in its proportions and occupies a stone platform thirty by sixty feet, surrounded by a granite bench and balustrade. The platform is elliptical and the figure is mounted upon a four-foot pedestal. The great emancipator is represented as having just arisen from his chair, which stands directly behind him. In the will of Eli Bates, a wealthy Chicagoan, who died in June, 1891, was found a clause providing that $40,000 of his estate should be used for the erection of a public monument to Abraham Lincoln. The will named James C. Brooks, Thomas F. Withrow and George Payson as trustees to execute this feature of its provisions. They finished their task in October, 1887, and on the 27th of that month formally presented the completed statue to the Lincoln Park Commissioners. The



HAYMARKET.



COLUMBUS.

flag was dropped by the hand of a grandson of the martyred President. The sculptor who executed this faithful and impressive statue of the best loved of all Americans is Augustus St. Gaudens.

Two fine pieces in Lincoln Park are devoted to the aboriginal inhabitants of the Illinois prairies. The largest of these is called "The Alarm" and represents a family group of Ottawa Indians. It was presented to the people of Chicago by Martin Ryerson, one of the founders of this city, who spent many years of his life in intimate association with the Ottawas and held that tribe in high esteem. This piece stands at the junction of the drives east of the "Seal Rocks" and is mounted on a massive granite pedestal which has four bas-relief panels depicting various typical phases of aboriginal life. The bronze statue shows an athletic Ottawa making a gesture of caution to his wife, child and dog, who are close behind him. They are evidently confronted by sudden danger from an ambushed foe. The sculptor of this very effective group is John J. Boyle, of Philadelphia. The National Museum at Washington secured the original clay model from which this bronze was cast.

The other Indian piece is called "A Signal of Peace" and represents a solitary Indian chief mounted on his mustang and holding aloof his lance, the butt of which rests upon the neck of the horse. This is also a very spirited and artistic statue, and attracted much attention when on exhibition at the World's Fair. It was purchased by Judge Lambert Tree, who presented it to the Lincoln Park Commissioners. It is regarded as one of the most artistic works from the studio of C. E. Dallin, and occupies an excellent position on a high bank near the lagoon, between the animal house and the Grant monument.



Photo by Jenkins.

HANS CHRISTIAN ANDERSEN.

At the junction of Fullerton avenue and the Stockton drive, surrounded by beautiful flowers and shrubbery, is the colossal monument erected by Chicago's Swedish population, to the memory of Linné, better known as Carl Linnæus, the father of the Binomial system of classification for the animal and vegetable kingdoms. It was cast in Stockholm, Sweden, from the original made by F. Kjelberg, remodeled in some parts by Dyverman for the Swedish government. The bronze figure of Linné is fifteen feet in height and is mounted on a massive granite pedestal, the four corners of which are embellished with large figures typical of the four seasons. The unveiling ceremonies for this splendid monument took place May 23, 1891.

The heroic figure of Robert Cavelier de la Salle, by Jacques de la Laing, is full of historic interest for all students of early American exploration. It stands at the intersection of the west drive and the road leading over the high bridge and has a fine granite base and coping. This beautiful statue of the intrepid French explorer was donated to the park by Judge Lambert Tree. The formal presentation and unveiling of the La Salle monument occurred October 12, 1889, and was attended by a large gathering of citizens.

To the German-American citizens of Chicago, Lincoln Park is indebted for the magnificent bronze statue of Germany's great poet and dramatist, Schiller. The original of this new piece stands at Marbach, Wurtemberg, Schiller's birthplace. The cast of the Lincoln Park duplicate was made at Stuttgart, Germany, from the original mold. The sculptor is Ernst Raus and the statue is regarded as one of his masterpieces. It is placed opposite the Webster avenue entrance, where it overlooks the garden. It was unveiled May 8, 1886.

Other splendid monuments erected by Chicago's German-American citizens are to be found in Humboldt Park. The most conspicuous of these is the colossal statue of A. von Humboldt, the great naturalist and scientist, which stands in the center of the park on the main drive connecting Central and Humboldt boulevards. The figure of Humboldt is ten feet in height and is mounted upon a granite obelisk. This monument was donated by F. V. Dewes and designed by Felix Goering. Its presentation took place October 16, 1892, and was the occasion of assembling probably the largest number of German-American residents of Chicago that had ever been brought together at one time up to that date.

In front of the greenhouses of Humboldt Park, near the Central boulevard entrance, is the statue of Fritz Reuter, which was erected by general subscription among the German residents in this city. It was unveiled May 18, 1893, and an eloquent eulogy of the gentle poet, dramatist and humorist was delivered by Hon. A. C. Hesing. This beautiful statue was designed by Franz Engilsman, of München, Germany. The figure of Reuter is nine feet high and the sides of the granite obelisk upon which it stands are ornamented with characteristic sketches from the life of the poet.

One of the most widely known and greatly admired groups of statuary in Chicago is known as the "Kemeys Lions." These are the two monarchs of the desert, colossal



DRAKE FOUNTAIN.

in size, which guard the steps of the Art Institute on Michigan avenue at the foot of Adams street. These masterpieces by the greatest American sculptor of animals were presented to the Art Institute by Mrs. Henry Field, now Mrs. Thomas Nelson Page, who has been a benefactor of the Institute to the magnificent extent of $320,000 worth of fine collections. An evening reception was given to Mr. Kemeys, May 10, 1894, at the Institute, on the occasion of the formal presentation of the bronzes.

Chicago has two fine fountains which are monumental in their character. The earliest of these occupies a sightly position in South Park, at the head of Drexel boulevard, and was presented to the South Park commissioners by Francis Drexel and Anthony Drexel, in 1881. It was designed by Henry Manger. The pedestal is bronze, ornamented with bas-reliefs and surmounted by a large figure of Francis M. Drexel.

Undoubtedly the most conspicuous drinking fountain in Chicago stands on Washington street, in front of the court between the city hall and the county building. It is elaborate in its design and construction, and has upon its front a large figure of Columbus holding in one hand a pair of compasses and in the other a globe. On the four corners are huge granite bowls, which are supplied with city water cooled by passing through large coils in the big ice chest in the interior of the fountain. This beautiful and practical monument was presented to the city by John B. Drake, in 1892, and was designed by R. H. Park, sculptor. Its general shape is that of a pyramid.



HUMBOLDT.

No monument in Chicago has greater popular interest than that of the heroic figure of the police officer which stands in Haymarket square, on the scene of the terrible anarchist riot of May 4, 1886. It was erected at a cost of about $7,500, which was raised by popular subscription, and represents a policeman with uplifted hand. On the base of the monument is the simple but eloquent inscription:

"In the name of the people of Illinois I command peace."



REUTER.

On the back of the pedestal is the following brief dedication and historical memorandum:

DEDICATED BY CHICAGO,
MAY 4, 1889,
TO THEIR DEFENDERS IN THE RIOT
OF MAY 4, 1886.

This monument was the first public commission executed in Chicago by Johannes Gelert, the well-known Danish sculptor who has since done many famous pieces, including the recent statue of "Grant, *our* Citizen," presented to the people of Galena, Illinois, by Mr. H. H. Kohlsaat, publisher of the Chicago *Times-Herald* and the Chicago *Evening Post*. This effective memorial to the courage and faithfulness of Chicago's police faces the east, and the street-car tracks separate at its approach and curve about it. Two handsome lamps ornament the pedestal and a neat iron fence surrounds the monument, which has ever been an object of scorn and hatred to the sympathizers of the executed anarchists. On the other hand it is regarded with pride and reverence by the members of the police department, and especially by those who were present at the famous conflict which it commemorates. It is a fitting and perpetual reminder of the most sensational incident in Chicago's history.



FORT DEARBORN MASSACRE.



DREXEL FOUNTAIN.

The "Fort Dearborn Massacre" monument, at Eighteenth street and Calumet avenue, celebrates a far earlier but equally sanguinary episode in the stirring history of Chicago. The group of five figures crowns a massive pedestal which is set into the stone pavement where the terminus of Calumet avenue curves into Eighteenth street. It faces the magnificent private palm house of George M. Pullman, and abuts the rear of his residence grounds. On the face of the monument is the title and descriptive inscription:

THE FORT DEARBORN MASSACRE,
AUGUST 15, 1812.
BLACK PARTRIDGE SAVING MRS. HELM.

The group represents the friendly Indian staying the blow of the murderous savage, who is in the act of braining the courageous pioneer woman whose natural defender has been already prostrated and lies at the feet of the struggling contestants. Her baby, reaching up its arms in terror, is just behind her, and she is drawing a knife from its sheath in the belt of her foe. By many critics this group is regarded as perhaps the strongest piece that has yet come from the studio of Carl Rohl-Smith, its celebrated sculptor. The bronze reliefs set in the pedestal are historically significant and full of artistic strength. They are "The March from the Fort," "Black Partridge Returning His Medal" and "The Death of Captain Wells." The back of the monument is inscribed as follows:

TO THE CHICAGO HISTORICAL SOCIETY,
MAY, 1893.
IN TRUST FOR THE CITIZENS OF CHICAGO AND POSTERITY.

This costly historical monument was the gift of



DOUGLAS MONUMENT.

George M. Pullman, and is supposed to mark the spot of the massacre.

The first large and important public monument to be erected in Chicago was that which contains the remains of United States Senator Stephen A. Douglas. It is 95 feet and 9 inches in height, and stands in the center of Douglas Park, between Woodlawn Park and Douglas avenue, on the lake shore. The figure of the dead statesman faces the lake and crowns the tall and slender marble shaft which supports it. On the four corners of the elaborate pedestal are representations of "Illinois," "History," "Justice" and "Eloquence." The bas-reliefs which panel the main base typify the advance of American civilization.

The history of the erection of this monument is of peculiar interest. Immediately after the death of Mr. Douglas, June 4, 1861, Leonard W. Volk received a letter from the



Victoria Monument.

widow, in which she said: "The lonely and deserted appearance of that cherished grave has never left my memory since I last saw it for one moment. I was anxious to make some better arrangement before I left Chicago, but my grief made me too helpless to carry out my intention, and friends advised me to leave it to them. Any plan your taste may suggest will be agreeable to me." The result of this expression on the part of Mrs. Douglas was the calling of a meeting at the Tremont House, October 22, 1861, for the formation of what eventually became the Douglas Monument Association, incorporated by act of the Illinois legislature, February 11, 1863. The corner stone of the monument was laid September 6, 1866, and the elaborate ceremonies were participated in by Andrew Johnson, then President of the United States; Gen. U. S. Grant; Admiral Farragut; Secretary of State William H. Seward, and other distinguished statesmen and soldiers. Not until May 13, 1880, was the final touch of completion given to the great memorial. The total cost of the monument and its grounds was $96,350. Of this $12,350 were raised by public subscription, the remainder, including $25,000 for the site, being appropriated by the state. Mr. Volk received for his labors, as sculptor, $8,000 for the figure of Douglas, $6,500 for the four symbolical figures ornamenting the base, and $4,800 for the bas-reliefs.

On the white marble sarcophagus in the open tomb chamber is this inscription:

STEPHEN A. DOUGLAS,
Born April 23, 1813. Died June 30, 1861.
"Tell my children to obey the laws and uphold the Constitution."

The statue of Douglas was unveiled July 17, 1878, by an informal gathering.

One of the most important monuments in a public park of Chicago is that of William Shakespeare, the bequest of Samuel Jonston, of this city. It was unveiled April 23, 1894, on the supposed anniversary of the great poet's birthday, and stands near the Belden avenue entrance to Lincoln Park. William Ordway Partridge, the sculptor, participated in the exercises. Mr. Willard, the actor, was also present. The figure was made from a careful study of the death mask and the most authentic portraits.

In Garfield Park, south of Madison street and 250 feet east of Hamlin avenue, stands the Victoria statue of America, donated by Sir Henry Boulton, in 1893. This was on exhibition at the World's Fair. Its material is terra cotta, and it is mounted on a square granite base. The statue is a full-sized reproduction of one of the sub-groups which adorn the great Albert Memorial, erected by Queen Victoria in Hyde Park, London, on the site of the Exposition of 1851, which was planned by the Prince Consort. This gift was accepted for the city by Mayor Harrison, October 16, 1893.

The large statue of Columbus in the Lake Front Park, at the foot of Congress street, is also a reminder of the great World's Columbian Exposition. It is heroic in size and is the work of Howard Kretschmar. The single inscription on the huge pedestal reads:

COLUMBUS,
Erected by
World's Columbian Exposition,
MDCCCXCII.

A large bronze statue of Hans Christian Andersen has been executed by Johannes Gelert and cast at the bronze foundry, at Grand Crossing, for erection in Lincoln Park, where it was unveiled July 25. The funds have been raised by the Hans Christian Andersen Monument Association and have come from the Danish-American people of the entire Northwest. The site of the monument is between the Laflin Memorial building and the park pavilion. The statue represents the great Danish poet and teller of fairy stories as seated on a stump with an open book in one hand and a pencil in the other. Beside him is a swan, the symbol of poetry.

Among the most interesting of the monuments is that of Benjamin Franklin, the gift of Mr. Joseph Medill, an account of the unveiling of which appeared in the July number of this magazine.

Even this incomplete survey of the more important monuments of Chicago will indicate that this city is rich in public statuary and every year witnesses valuable additions thereto.

THE WEST AND THE PRINTER LAUREATE.

The technical journals in the printing trade are busily engaged in stimulating interest in the voting contest of the printer laureateship, and some surprise is expressed that so far the printers of the West have failed to nominate more of their number as deserving candidates for the honor.

The well-known modesty and the retiring character of the men of the West may account in part for this, but if such is the reason in the main, then we would urge every son of the West to discard all sentiments of a personal nature, and to use his best efforts for the election of a fellow-craftsman of the West. The suggestion has been made that the local typothetæ take this matter up with energy, and confer upon one of their number the honor of the printer-laureateship of this continent and the generous gift of the Campbell Printing Press & Manufacturing Company.

A FEAT IN DRILLING.

An expert tool juggler in one of the great English needle factories, in a recent test of skill, performed one of the most delicate feats imaginable. He took a common sewing needle of medium size, length one and five-eighth inches, and drilled a hole through its entire length from eye to point, the opening being just large enough to permit the passage of a very fine hair.

Written for THE INLAND PRINTER.

THE H. S. CROCKER COMPANY.

BY STYLUS.

THE oldest and most extensive printing establishment in California is that of The H. S. Crocker Company, San Francisco and Sacramento. The venerable founder of the house, whose name it bears, is still a hale old man, but he has long since relinquished the active management of the business to younger heads. The history of this printing house is intimately connected with the development of California, of which it was an important factor, and a short description of the establishment, its founders, and present managers, should interest the many readers of THE INLAND PRINTER.



Henry S. Crocker, the founder of the business and now the president of the corporation, worked as a journeyman printer in the early '50's in San Francisco and Sacramento. In June, 1856, in company with a Mr. Edwards, he began business in Sacramento as a job printer. The new firm procured a good assortment of type and material for that time, rented a small room, and commenced work. Eighteen months later Mr. Crocker bought out his partner, and two years thereafter his business had grown to such proportions that he was compelled to enlarge his premises. The work turned out was always of good quality, and the facilities were equal to any printing office in the new state at that time. The first law book printed in Sacramento, "California Digest of the Supreme Court," bears the imprint of Crocker & Edwards, 1856.





In 1861-2 the office was wrecked by the flood that swept Sacramento. In 1863 Mr. Crocker determined to own his own building, and purchased 40 by 160 feet at 42 and 44 J street, on which he erected a substantial brick structure, two stories and basement. A stationery department was added, and thereafter a large stock of papers was kept on hand, and a considerable jobbing trade resulted. In 1869 John D. Yost became a partner, and it was he who was largely instrumental in establishing the house in San Francisco.



Business was begun at the corner of Sacramento and Sansome streets, San Francisco, in November, 1871, a four-story building having been procured for the purpose. Here the business flourished for nine years, when larger premises became a necessity. A building at 215, 217, 219 Bush street was purchased, and the business was much enlarged. October 8, 1885, the place was entirely destroyed by fire, and the small army of employes found the building a smoking ruin when they went to work at the regular hour. Before noon of the same day a temporary office was opened directly across the street, and shortly thereafter a lease taken of the new five-story building adjoining the burned premises.



Immediately after the fire Charles H. Crocker, a son, and H. J. Crocker, a nephew of H. S. Crocker, were admitted as members of the firm, and exactly one year after the fire the new building erected on the site of the one destroyed was occupied. This new building is of pressed brick with yellow sandstone trimmings, is five stories high above the basement, and covers a lot 70 by 150 feet. The plant was entirely new, the best and most recent machinery having been procured for the printing, lithographing and bookbinding departments. The arrangement of the building is admirable, and for the purposes intended could not well be improved. The rooms are large, well ventilated, well lighted, and well arranged for the display of goods and conducting every branch of the business. The power is furnished by their own steam plant, consisting of a seventy-five horse-power engine and three boilers. Besides all the machinery in operation, there are four elevators in the building. The fifth floor is occupied by the bookbindery department, the fourth and a part of the second by the printing department, the third by the engraving and lithographing department, and the basement and first floor by the offices and stationery business.



John D. Yost died March 17, 1890, and shortly afterward the business was incorporated with a capital stock of $750,000, all paid in. The present officers are H. S. Crocker, president; H. J. Crocker, vice-president; Charles H. Crocker, secretary and manager. The superintendent and moving spirit in the printing department is S. H. Wade, a native of Bangor, Maine, where he served his time at the printing business, and from whence, immediately after he was out of his time, he came to California. In 1858 he started in business for himself in San Francisco, and the imprint of "Wade & Co." was a familiar one for twelve years thereafter. Late in 1870 he sold his business to an association of printers, and after a few months of rest and recuperation, he engaged with H. S. Crocker & Co., and set about selecting the plant for the San Francisco office. For more than twenty-five years he has managed his department, and its reputation for high-class work and success as a financial proposition, attests his skill. Mr. Wade is ably assisted by C. H. Van Orden, foreman of the bookroom, D. J. Keefe, foreman of the jobroom, and James J. Gilmartin, foreman of the pressroom. The latter gentleman is deserving of special mention, for his skill in his department has attracted attention to the work of the house, both East and West.





The specialty of the house has been railroad work for many years, and its equipment offers unsurpassed facilities for that class of printing. Latterly it has added fine half-tone and illustrated bookwork to its leading features, and put in a line of four-roller presses for that special work. It goes without saying that the output of general commercial work is of the highest grade. A capable crew of compositors and pressmen has been on the pay roll constantly, some of them for fifteen and twenty years. The office has always had attractions for the ambitious compositor, and every encouragement is afforded developing genius.



The beginning of 1895 witnessed the embarking of a new enterprise, the issue of Crocker's San Francisco Directory. Type was bought and one of the handsomest and most perfect directories ever issued in America, extending to near thirteen hundred pages, was completed in six weeks. This was in opposition to the old city directory, and was not only vastly superior in all that goes to give a work of that kind value, but typographically it has no superior anywhere. The edition for 1896 is an improvement on the first issue, and it now has the field to itself, the old directory having been retired.



This, in brief, is the history of this important Pacific slope establishment, whose imprint appears upon so much of the work in its line seen in that part of the country. And by this means will the world at large know more of it, for THE INLAND PRINTER goes everywhere.

THE base-ball characters shown upon this page are made by the American Type Founders' Company, and can be had at any of the branches.

Written for THE INLAND PRINTER.

POSSIBILITIES OF MACHINE COMPOSITION.

BY HAROLD M. DUNCAN.

THE art of printing has passed through many stages on its road to present possibilities, all of which have not been equally conducive to upward progress. Despite such intervals, however, as have been decadent and such extremes of taste as have tended to deplete it of virility, it has experienced a fairly constant unfoldment from mediæval estheticism to the technical perfection of today. The excellence of its results gauges the utility of the conditions under which they were produced, and would also seem to furnish the indubitable right for those conditions to survive. The four and a half centuries during which typography has been slowly developing have eventuated in standards of the highest excellence, and have evolved methods that to abandon means to deteriorate. If an art is to be adjudged by its most advanced exponents, the printing of this decade compares favorably with that of the best periods, while, in facilities to production, it immeasurably surpasses it. At no prior time have the technical details of execution occupied so high a plane; the entire mechanical equipment, processes and auxiliaries of the modern printing office are being constantly expanded by inventive genius, with a view to both economy and quality. The trend of the movement, however, is all toward the provision of mechanical means to do what, heretofore, has been done alone by hand.

In any mechanical substitute for handicraft it is, first of all, essential that the standards of excellence raised by the latter shall be maintained; nor must the range of accomplishment proper to the machine be less than that of the same function, manually performed. In the precise degree that it lowers the quality resident in handicraft is a machine a retrograding influence. In quantity of output, it is self-evident that it must greatly transcend the hand operative.

The possibilities of machine composition is one of those pleasing questions about which no little prophesying has been done. The class journals in the field of printing have always, where progressive, dealt with the subject from a practical standpoint. Regarding the beauty of latter-day printing as the result of complex factors, each of which is sufficient to engross a lifetime of experiment and study, their editors have not been blind to the probable outcome of efforts made by inventors toward a wider scope of operation than the majority of machines embodied. The problem has been a progressive one, and it may interest the readers of THE INLAND PRINTER to learn the particulars of the latest perfected machine for superseding the hand composition of types, a machine which, after subjection to exhaustive tests and practical work in the printing office, is fairly launched upon its commercial way under very promising conditions. At the kind solicitation of the editor, I would present a few particulars about the perfected Monotype machine, the invention of Tolbert Lanston, Washington, D. C.

Some years ago, Mr. Lanston wrote me about his attitude toward the problem of mechanical type composition, and about the plan on which the Monotype machine is constructed. "In adopting this plan," he said, "it was accepted as an incontrovertible proposition that centuries of development of the art of printing had brought into use the very best conditions; that the artistic excellence of the publications of today, which are at once the surprise and delight of all cultivated minds, bears witness to the superiority of the conditions underlying it. Moreover, the entire equipment, the experience, the prejudices, if you will, of the craft, are adapted to and indisputably in favor of the continuance of the art as now practiced, and of the essentials which sustain its marvelous achievements. It was concluded that no lowering of the standard of excellence would be tolerated, and that the mechanical substitute for hand composition should and must comprehend all the qualities of the latter, or it would fail of its purpose in a greater or lesser degree." Accordingly, it has been the aim to provide a machine, fully equal in range of functions to the compositor at the case, the output of which shall be in every respect the equivalent in excellence of foundry letter. In the manufacture of the latter, as is well known, modern mechanical art exhibits its finest accomplishments. Letter after letter, with unvarying precision, comes from the mold in the typefoundry with no appreciable variation in height to paper from the standard of .918, and with almost absolute uniformity, body-way or set-way, among themselves. It has been the perfect productions of the best foundries that have rendered it possible for printers to accomplish the beauty of impression now to be seen in our leading magazines and hand-set books; and it is a general, and I believe correct, impression among book and job printers that by the use of single types alone can the highest typographic effects be attained. To my own mind, no mechanical substitute for hand composition can ever hope to meet the conditions at the printing press, presented in dry printing, unless it equals the standards of quality, as to printing surface, etc., resident in foundry letter of the best class. The product of the Lanston Monotype machine is single types, normal as to body proportions, and up to the standard letter in other respects, the space types being made of justifying size as the individual types are made and composed into the line at the machine. The machine is, in fact, a complete typefoundry, in which a movable die case, carrying all the letters of the full font of types desired, replaces the single matrix employed in the foundry casting machine to make one letter only. Specifically, of course, the construction of the Monotype casting and composing machine differs greatly from the ordinary casting machine, as justification is automatically accomplished and numerous other operations have to be performed. The simplicity of the mechanisms is a marked characteristic, the entire number of manufactured parts in the machine being less in number than the matrices employed in a contemporary machine of successful operative value, the fact being cited merely for aiding the formation of an adequate conception.

The Monotype machine is divided into two parts, keyboard and type machine, in the first of which a record strip is perforated by a series of punches, operated in the usual manner by keys, while in the second, which is purely automatic, the composition, so perforated, is converted into perfectly justified lines of type, set in the galley, and sent to the imposing stone under the identical conditions of hand-set types. A very brief description will suffice.

The Keyboard.— This part of the mechanism is operated by hand, a compositor being the operative. He has absolutely nothing to do but attend to the work proper to his department, thus being accorded the entire speed possible by manipulating the keys. These latter correspond to all the characters in a full font of types, extending to caps, small caps and lower case, as well as italics, etc., with space keys for open or narrow spacing, as fancy or the demands of a job may dictate. The Monotype is alone in this range of characters, no other machine offering the free use of a complete font. The machine is about the size of an ordinary typewriter stand.

Upon depressing a key two round holes are punched in a paper ribbon, in such arbitrary position as to refer to the position of the matrix carrying that character in the die case at the casting machine. A word is thus perforated; the normal space (three to em or any other size selected) is made by a key-stroke, and word after word, and space after space, are thus progressively composed at the line, until the end thereof is approached. The ringing of a bell warns the operator of the termination; he glances up at a scale on

which is recorded the number of ems set in the line and the number of space types, and sees before him the justifying number, which he records upon keys at the right of the keyboard, in a second of time, by merely depressing the suitable keys. This effects perforations at the end of the line previously perforated. He thus proceeds until his record strip is used up, which will be after about 23,000 ems have been composed. The spool is then lifted out, another spool of blank paper is inserted, and the same operation is repeated.

At the Monotype keyboard an operator can do anything that can be done by hand. He can overrun illustrations, set tabular work with perfect justification in any number of columns of figures, up to the measure for which the scale is set, and can set any desired face at will, in any body size.

The Casting and Composing Machine.—The two perforations made on the paper ribbon for each character, and the justifying perforations at the end of the line, govern the travel at right angles upon a compound slide of the square die case containing matrices of each of the types represented at the keyboard, so that the character indicated will be made at the casting machine, and the line justified by making the space types of justifying instead of initial size. The ribbon is unwound in opposite order to that in which it was perforated; the justifying holes are first presented and set the mold for the space types to a degree necessary to cast the spaces absolutely alike throughout that line, and the types are made consecutively, but backwards. The proper character is selected with unfailing accuracy, and when the galley is filled it will be with lines of types perfectly justified, equal in all respects to the hand-set product. As the die case is brought into position so that its proper matrix is centered over the mold, the latter incloses it to form the body of the type, which is cast, vertically, therein. The metal flows from a nozzle directly into the mold, which is first filled, and then instantly followed by the occupation of the body of the mold under pressure, thus insuring good casts. Regular foundry metal is used, giving clean, sharp faces, of toughness and durability. The types are then ejected from the mold into a carrier, and are positively held until placed in the line in the galley, which, upon the completion of any line, advances to receive the next. The entire machine weighs but 900 pounds, and occupies about 3 feet by 3 feet 8 inches.

Range of the Monotype System.—By working upon the square and by means of the peculiar principle underlying the system the scope of the perfected machine is raised to a degree quite remarkable. Whereas, in prior mechanical means for the composition of types, a single character could only be actuated by a separate mechanical movement, thus giving a complexity which prevented the use of fonts exceeding 100 characters; in the Lanston Monotype the mechanical movements are but double the square root of the entire number of characters employed. In a font of 225 characters the movement would only be fifteen plus fifteen, or thirty, as the die case is a square, containing the matrices in rows. By increasing the movements but two, the matrices would number 256; by increasing the movements five on a side, or ten, the matrices would number 400, a range it is entirely practicable to carry in machines designed to cast matter for display work, as the die case of such a machine would embrace a large number of alphabets with sorts, with different faces. The possibilities of such range will need no emphasis with practical printers, with whom the use of machines is becoming a necessity.

One of the most interesting features of the Monotype machines is the interchangeability of fonts and its remarkable facility for change of measure. Thirty seconds suffices to accomplish the latter, and any style or size of letter may be used by the simple substitution of a die case and slight changes, occupying in all but about eight minutes. In every Monotype machine this advantage is resident.

For stereotyping and electrotyping, where such is needed, the types made by the perfected Monotype offer the best of advantages, being twenty per cent greater as to shoulder than foundry letter. By storing the spools of paper, moreover, future editions do not require to be electrotyped, as, after the first composition, the editions can be run off at one-fourth the cost of the original.

For corrections, etc., the same possibilities are presented as with hand-set types. The keyboard operator, who comprises three-fourths of the cost of production, is left free to continue with his work, while corrections are made from the proof-read galleys by a cheaper operative. Sorts are provided by the casting machine. Standing matter only embraces the cost of type metal. The types may be used in the jobroom for such work as require their use, as the machine will produce spaces of normal sizes, to be employed in corrections, etc.



Initial Designs by Charles J. Zak, Chicago.

As to speed of production, the makers claim that the capacity of their perfected machine is equal to that of any other system. It is, of course, self-evident that the limit of speed is the solidifying of the molten metal in the mold. As to cost of production, the makers assert that the peculiar nature of their system enables them to secure economies beyond those hitherto accomplished. They point to the separation of the mental and manual operations from the merely mechanical function as decidedly in their favor, the keyboard operator being thus enabled to get a speed that will enable him in seven or eight hours to feed a casting and composing machine for a ten hours' run, at belt speed. As but one-fourth of the cost lies with the automatic machine, the importance of the feature appears to be justified. The machines are thus placed where they will give the best results, the keyboard under pleasant conditions, away from noise and distracting elements, and the casting machine in a location suited thereto. A skilled mechanic is not required to supervise the latter, unless there are a number of machines employed, when one man can assume charge of a large number of machines. Hitherto, in the race for economic composition, the smaller offices seem to have been left entirely out

of the calculation. As an important influence upon their business, typesetting by machine cannot be over-estimated. If they do not compete, the larger offices with machines secure their work; if they do compete, and depend upon hand composition, their margin of profits rapidly dwindles into one of losses. It would seem that these small offices need, most of all, the advantages offered by machine methods, for they work with cheap hand labor in an environment where a dollar possesses greater purchasing power than in the larger cities. They can, therefore, afford to bid against large offices without machines, but cannot underbid the latter where machines have been installed. A mechanical substitute within their reach would, therefore, offer them peculiar promise. Here a possibility lies with the Monotype system that is wanting in any other of which I am aware. There is hardly a small town in the country that is not contiguous to a city of medium size where the casting machines will be operated. The sale of the keyboards to the offices in these towns at a nominal sum will enable them to accomplish their own composition, the ribbon being sent to the central casting plant to be converted into types, either supplied to them direct or printed in sheets and sent to them as patent insides, etc. A country editor can thus not only control the character of his matter, but can insure its originality.

It is scarcely needful to enumerate the ordinary advantages which are well known to reside in a machine that makes its own types. New faces for every issue or edition; absence of loss from wear and tear of type; minimum of cost locked up in standing matter; maximum of economy by production of the types themselves! Such are the principal factors which such a machine conserves to the advantage of the user. If this saving be increased by guaranteeing a product equal in every respect to hand-set letter of the best class, perfect justification and an equal range of accomplishment to that of the compositor of most advanced skill, the possibilities of machine composition with regard to the perfected Lanston Monotype machine will become apparent. In my investigation of all mechanical substitutes for the manual composition of types, I have never found a system so promising in its application to the general needs of the printing office or so extensive in functions commonly believed to be solely the prerogative of the compositor. What I have frequently said before, it now gives me pleasure to repeat: The Monotype system and the Lanston machine embody capabilities which are not only of the widest, but are proper to themselves alone. I regard the invention as among the most marvelous achievements of this century.

IMITATION LEATHER.

The following process for producing an imitation of leather has been patented by Mr. Otto Stephan, of Berlin: Ordinary soft paper is covered with a layer of strong paper of the desired color, and when dry is dusted with a mixture of alum and soap powder or fat, after which it is pressed between heated rollers or plates. Instead of dusting with dry material a solution may be used, the first coat of liquid being dried between the rolls or plates with slight pressure, this process being repeated as many times as may be necessary, using a heavier pressure each time.

A CELEBRATED Scotch advocate, proverbial for his gallantry to the fair sex, was pleading in a jury cause before the Lord B——, and his client happening to be a female, and defender in the action, of the name of Tickle, he commenced his speech in the following humorous strain: "Tickle, my client, the defendant, my lord——" The audience, amazed with the oddity of the speech, were almost drawn into hysterics of laughter by the judge replying: "Tickle her yourself, Harry; you're better able to doo't than I am."

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

GUM ARABIC AS A NEGATIVE VARNISH.—"Stickler," Chicago: "What is a good varnish to keep silver print negatives from scratching. I am now using rubber and collodion, same as on half-tone negatives." *Answer.*—You are now wasting expensive material, a solution of gum arabic will fill the bill better. The ordinary bottle mucilage diluted four or six times with water makes the very best kind of a varnish. These water varnishes should be flowed on the negative while it is wet.

VIGNETTING HALF-TONES.—A. Mugford, Hartford, Connecticut: "Will you kindly advise in regard to the best way of vignetting half-tones. We note your advice to S. A. M., Philadelphia, in this matter. Are we to understand that this applies to any class of subjects—that is, is it unnecessary to reduce the edges on the copy by means of draftsman's work?" *Answer.*—It is understood that the copy must always be prepared with such care as to show how the proof from the half-tone should appear. It should be the guide for the photo-engraver in vignetting.



DESIGN BY C. W. TRAVER, LOS ANGELES, CAL.

A NATIONAL PHOTO-ENGRAVERS' ASSOCIATION.—It now looks as if there was going to be a National Photo-Engravers' Association. It will be the natural result of the local organizations formed or forming in Chicago, New York, St. Louis, Boston, Cleveland, Philadelphia and other cities. There is much need for a national association to classify the different kinds of engraving, and grade and arrange a scale of prices, but above all to warn the trade against a class of publishers that are the harpies of the business today.

ENGRAVING SEEDSMEN'S CATALOGUES.—Rupert Smith, 20 Leopold place, Edinburgh, Scotland, writes: "Will you favor me, through the medium of THE INLAND PRINTER, the name of a good house (American) to obtain wood cuts suitable for illustrating catalogues for seedsmen and nurserymen." *Answer.*—The publication of your letter here will bring you applications direct from men competent to do the work, though the engravers who advertise in THE INLAND PRINTER can be relied upon to do any branch of engraving they undertake.

A SUBSTITUTE FOR GROUND GLASS.—There is scarcely any accident more aggravating to the photo-engraver than the breaking of the camera ground glass. As it is of frequent occurrence and it is difficult to obtain glass ground fine enough for the purpose, it behooves the photographer to be provided with the following varnish which furnishes an excellent substitute for ground glass:

Sulphuric ether	4 ounces
Benzole	2 ounces
Alcohol	½ ounce
Gum sandarac or damar	100 to 150 grains

If too much alcohol is used it will give a transparent instead of a ground glass effect. Flow this varnish on a sheet of plain glass like collodion. It dries quickly and

without heat, and should give an excellent imitation of ground glass. In passing it might be said that if a little glycerin is rubbed into the grain of an ordinary ground glass it renders it much easier to focus on. It is best to rub it over but a portion of the ground glass, say a strip from the center to one edge.

CLEARING SOLUTION FOR HALF-TONE NEGATIVES.—"Tyro," Atlanta, Georgia, has trouble with his negatives filling up in the intensifying; does not mention in his letter that he uses a clearing solution. This latter, properly used, is one of the most valuable aids in securing proper half-tone negatives. It would have cured all of "Tyro's" trouble. There are two ways of using this clearing solution. The first is to prepare an iodine solution:

Iodine in flakes	10 grains
Iodide of potassium	10 grains
Water	1 ounce

After the negative is intensified with bromide of copper and nitrate of silver as usual, it should be examined with a magnifying glass to determine how much clearing is necessary. Then flow over the negative the iodine solution until it has permeated through the film, wash well, leave the water running, and flow over the iodized plate a very weak solution of cyanide of potassium. If it should appear to clear the negative too quickly, thrust the negative immediately under the running water. After washing examine with the glass again, and proceed or stop clearing as judgment warrants. The majority of operators add cyanide solution to the iodine solution until the latter becomes clear as water, and use it then as the clearing solution.

PLAIN PHOTOGRAPHIC PAPER.—To "Artist," San Francisco, as well as to all photo-engravers using plain photographic prints to draw on in india ink—and afterward bleach out the photograph with bichloride of mercury or cyanide of potassium—it might be said that Clemon's matt-surface paper is best for the purpose. It is an easy matter to prepare one's own paper and it will keep for any length of time. All that is necessary is to use a good quality linen paper and soak it in a weak sizing of gelatin containing a chloride salt, so that when applying nitrate of silver afterward to this paper a chloride of silver will be formed. The following is an excellent formula: Take a smooth linen paper if it is to be used for pen-and-ink work, or a rough paper like Whatman's drawing paper if for wash work, and immerse it in a warm solution of the following:

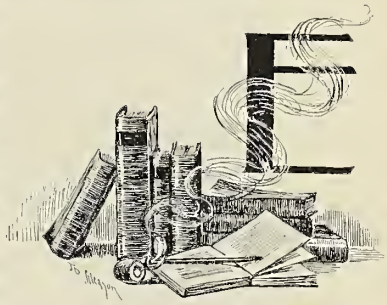
Water	1 ounce
Gelatin	12 grains
Chloride of ammonium	8 grains

When the paper is soaked with this liquid hang it up to dry. It will keep indefinitely. To sensitize this paper use:

Water	1 ounce
Nitrate of silver	50 grains
Nitric acid	15 grains

BETTER TASTE IN PHOTO-ENGRAVERS' ADVERTISING.—Some months ago the writer called attention to the exceeding vulgarity of some of the subjects selected by engravers to show their skill in half-tone work. The paragraph was quoted and commented on across the water. One writer said he was obliged to tear out the photo-engravers' advertisements before taking home his favorite printers' journal. It is pleasurable to note the better taste now displayed in this matter. Take the July number of THE INLAND PRINTER, for example. There is the striking poster of the Binner Engraving Company; the light, airy and graceful ad. of George H. Benedict & Co.; the chaste design of the Electro-Tint Engraving Company, of Philadelphia; the rich designs of Blomgren Brothers & Co.; the Franklin Engraving and Electrotyping Company; the Electro-Light Engraving Company; A. Zeese & Sons, and the Sander's Engraving Company. Then there are the attractive conceits of the Electric City Engraving Company, Buffalo, and the Grand Rapids Engraving Company, besides the full-page art reproductions of the Blanchard & Watts Engraving Company and the Franklin Engraving and Electrotyping Company. It is safe to say that the latter illustration, entitled "A Gourmand," will be the best-remembered picture in the number, and is, therefore, a good ad. It reflects the artistic judgment and good taste of the engraving company that selected it. Fortunately, the slovenly creature with the unmanageable drapery, that fills a page for a printing ink company in the same number, does not illustrate a photo-engraver's advertisement or it might be a fit subject for criticism here. Good designers are plentiful now and THE INLAND PRINTER deserves a large portion of the credit for developing them. The headpiece, by Bird, by the way, on page 395, is a masterpiece for its purpose; so also is the weird and breezy cover by the same artist. Photography furnishes so many graceful and attractive subjects that but need the touch and invention of a designer to combine them in suitable compositions, that there is an additional reason why no excuse should avail for the vulgar in pictorial advertising.

DIRECT HALF-TONES FROM COLOR SUBJECTS.—"Operator," New York, writes a long tale of woe of which this is an extract: "My boss insists that I ought to be able to make half-tones from paintings better than from photographs of them. I tell him no, that they should be photographed first and then the photographs worked up to get a good job." *Answer.*—Your employer is right, but he is ahead of his time. It would take too much space here to describe how to go about it, and the subject is not of general interest just now. The best plan for you to adopt is, to get a box of isochromatic or orthochromatic dry plates. Instructions for use come with them. See that darkroom, camera and plate-holder are absolutely lightproof. Make negatives of your paintings on these plates, when it will be found that all the color values will be preserved, that is, the brightest yellows will photograph the lightest, while the blues will photograph as dark as the reds if the same depth of color. This is as it should be. Now make from the dry-plate negatives wet-plate positives on glass, larger than the half-tone plates are to be. These furnish the best possible copy to make half-tone negatives from. Retouching can be better done on these positives than on photographs. Then, besides, there is no necessity for reversing the half-tone negative. The only danger to be guarded against is getting the glass positive too intense. It should have ample exposure and little development. It need not be intensified. It is taken for granted that all our process readers, as well as "Operator," will understand the procedure without going into further details. It might be added that if the half-tone negative were isochromatic, or orthochromatic, there would be no necessity for making positives. The half-tone negative could then be made direct from the painting as employer suggested. There being no great demand for such a method now, a full description will be deferred until there is.



DESIGN BY J. D. GLEASON, LOS ANGELES, CAL.

THE BEST TWO-DOLLAR INVESTMENT.

Inclosed find check for $2 in payment of our subscription to THE INLAND PRINTER. We consider it the best investment we can make with $2.—*Elgin Dairy Report, Elgin, Illinois.*



THE GUTENBERG MONUMENT.

MAINZ, GERMANY.

Half-tone by
BINNER ENGRAVING COMPANY,
Fisher Building,
Chicago.
Duplicate plates for sale.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

A VICTORY FOR GOOD SPELLING.—The Board of Regents of the University of New York has a spelling-spoiler as its Secretary. As a consequence its printing has contained the bobtailed spelling *catalog*. Attention having been called to this recently, some correspondence ensued between other members and the Secretary, and at the first meeting thereafter the decision was reached that the word should be spelled properly.

WHEN TO USE ITALIC POINTS.—The critic mentioned in another paragraph also wrote, of a sentence containing an italic word followed by an italic semicolon, "the word '*News*' should have roman semicolon after it, as the punctuation belongs to the roman sentence, and not to the italic word—very bad." It is the criticism that is very bad, not that which is criticised. Almost universal practice dictates the use of an italic point in such a place, and there is good reason for it. A roman semicolon following an italic word is very unsightly.

PROGRAM OR PROGRAMME?—Some changes in spelling are reasonable, and others are not. Most of the proposed changes seem destined to serve for a short time as bothersome bones of contention, and then to disappear for a while, as they have done before. *Program* is one shortened spelling that might well be universally adopted. All the other English words like it are spelled in the simple English way—*diagram*, *epigram*, etc., and this is sufficient reason for dropping the needless letters from *programme*. Moreover, the shortened form has already become prevalent in usage.

THE BEST DICTIONARY FOR PROOFREADERS.—So many legitimate recommendations are possible for every one of the many large dictionaries now in the market, without resorting to any sort of meanness, that it is surprising to learn that such action as that of the publishers of Webster's International can be possible. Nothing can be more easily proved than the superiority of Funk & Wagnalls' Standard Dictionary, especially for proofreaders' use. Here is an extract from a letter written to the publishers of the Standard: "They [the International's publishers] publish a list of words selected from a page of the Standard, which they use to prove that the Standard is inferior to the International; they say that these words are neither pronounced nor defined, and merely serve to 'pad' the book, to enable the publishers to claim that they have more words than Webster's. This list contains such words as the following: pseudepigrapha, pseudocone, pseudocarp, pseudocostate, pseudopathy, pseudometallic, pseudography." All these words are fully defined in the Standard, and their pronunciation is sufficiently indicated. They are a few of the words that make the vast difference between the International and the Standard. They are important words, and a present-day dictionary without them is incomplete. Nothing in the make of a dictionary could be more important to a proofreader than completeness in its lists of words, and the Standard has many more than any other dictionary. The proofreader may be called upon at any time to read matter containing many unfamiliar words, and no reader should be left without the means of verifying such words as far as possible. The best means undoubtedly is the Standard Dictionary. One unfamiliar feature of that work is the scientific alphabet, used to indicate pronunciation. A little study is necessary for correct understanding of this, but it is easily mastered and surprisingly simple. Neither this nor anything else in the work that is not just like the other dictionaries should deter any one from having and using it. In every particular it is far better than Webster's International.

"GUARANTEE" AND "GUARANTY."—Some time ago a proofreader wrote to us, criticising the proofreading of THE INLAND PRINTER, that "the word *guarantee* (noun) should be *guaranty*, as the *ee* spelling is preferred by lexicographers and by common sense for the verb only." But Worcester defines the word in full under the form *guarantee*, and gives a mere reference with the other form, and Webster shows no choice. The later lexicographers favor the *y* spelling for the noun, as a matter of distinction, but none of them says that usage rejects the *ee* form. Common sense does not choose between the two spellings, except as a matter of pure conventionality. Legal usage seems to have chosen to distinguish the noun from the verb in form, and with good reason, but the distinction is not so settled that either word can truthfully be called an error in either use. *Guaranty* has been recently used as a verb, and it is better etymologically than *guarantee* even in that use. Our best dictionary, Funk & Wagnalls' Standard, says of *guarantee* as a noun, "same as *guaranty:* still frequently used in this sense, though in law and in more careful usage *guaranty* is preferred." The Century Dictionary says: "*Guarantee* is often used for *guaranty*, but in legal matters it is more correct to use *guaranty* for the name of the promise or contract of guaranty, *guarantor* for the maker of the guaranty, and *guarantee* for the person for whom the guaranty is made, and also for the act of performing the guaranty." Webster's International Dictionary even gives a discrimination between *guarantee* and *warranty*, which constitutes a slight choice of the *ee* spelling. If the use of *guarantee* as a noun is not to be allowed, what shall we do with the titles of certain corporations? Probably the New York corporations that call themselves "Guarantee and Trust Company," for instance, would object to being called "Guaranty Company," and they would be right in doing so. Too much caution cannot be exercised in uttering criticism.

HOW TO SECURE POOR PROOFREADING.—Even when proofreading is done by the most accomplished and most accurate reader who ever lived, there are possibilities almost innumerable by which he may be made to pass glaring errors. Let us consider a few of them, consisting in interruptions, and happening in the office of an evening paper. Every one knows that the proofreader must give the closest possible attention to the proof, as failure on his part to see even a single letter may be disastrous. One good way to make such occurrences reasonably certain in an evening paper office is to allow an editor to go to the proofroom, even in the busiest time, to give directions to the readers if he wants anything different from what they have been doing. A managing editor recently went to the proofroom and told the head reader that the name *Roentgen* had been printed wrong, and hereafter it must be made right, with all the letters as given here, but with dots over each vowel in the first syllable. Now, this sort of thing is bad enough if the editor is actually making a correction; but when, as in this instance, he is ordering a bad error to be made, the intelligent proofreader is so much bothered that he does not recover his equanimity for some time, and it is a wonder if he does not meantime pass some errors uncorrected. In order to avoid this, the foreman should insist that all orders from the editor must be sent or given to him, or at least that the readers must not be disturbed to receive them while busy. Another source of interruption is the occasional demand for copy that the editor or foreman wishes to see. If you desire to have all hands in the proofroom flustered for a time, and make them almost sure to do their work poorly, just stand in their room and call out that

you want a certain piece of yesterday's copy, and one of the copyholders must get it for you immediately. You will thus at least make it possible for one or more readers to jump over a bit of their matter without seeing a letter of it — even if they are the best readers ever known — and it is altogether likely that the part they do not see will contain a disgraceful error. If this sort of thing is not desired, have the hunting through old packages of copy done outside of the proofroom, or scrupulously avoid making a call for it in a busy time. The first of these two ways is the surer. One evening paper composing-room has a foreman who knows his business as thoroughly as it can be known, and who does not bother his readers by any sort of interference — except once in a while, when, in the heat of a "dead rush," some annoyance gets the better of his judgment. A very satisfactory method of securing quick completion of individual articles is adopted in this office; the proofs are taken very short — often not more than a stickful, or even less. Portions of divided articles are marked by the copy-cutter with a word or two and a number to be set at the head, as a guide to the make-up. Real estate records are habitually so marked "Registers 1," "Registers 2," etc. One day, when the regular copy-cutter was away, the copy was marked "R. E. 1," etc., but the compositors used the standing catch-lines, and the readers did not change them. The foreman happened to notice this, came to the proofroom and called out, "The readers have gone crazy on the catch-lines. This real estate is marked 'R. E.' and every proof has 'Registers' on it." Now, it would have made no difference if every proof had had "Poetry," or nothing at all, or even no number, for the matter could not be mistaken for anything else, and it is arranged alphabetically. On the other hand, the way in which the complaint was made could not fail to distract every one of the readers, and may have been the occasion of more errors than one. If good work is to be done in the proofroom, even the foreman must not disturb the readers unnecessarily, or even for the best of reasons if he can avoid doing so.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

COLD PROCESS STEREOTYPE PROCESS.—I am informed that the Potter cold process for making stereotypes has been secured by some capitalists, who propose to place it on the market and to push its sale. The apparatus consists of but a few machines. The operation being quite simple is easily learned and the cost of an outfit quite reasonable. The material for matrices is supplied by the patentees or their agents, ready for use. It will not spoil, as ordinary matrices do, if not used, and I believe the cost is but about two cents for a matrix for a page as large as *Harper's Weekly*.

SHORTENING OF LEADS IN STEREOTYPING. — C. W. D., of Ohio, writes: "I would like to have you answer me a question which is of great importance to me. In stereotyping bookwork with the paper process (the type being locked with leads made of the usual material, not brass leads), is it possible for the leads to grow shorter in length?" *Answer.*— I have never heard any complaints regarding unfavorable results, either by lengthening or shortening leads used in stereotyping by the paper or any other process. I can understand that it may be possible for leads to become longer, but do not know of any way they can be shortened, except by mechanical means. If, in your experience, you have found type metal leads do change in length it would be an item of interest to the trade, more especially if the cause of the change can be stated. Please write again, when you have decided the question in your own mind.

ELECTROTYPES IN THREE HOURS.—I notice in an English paper the advertisement of an electrotyping firm, which promises to furnish electrotypes in three hours. In this country electros are frequently made in less than two hours, but it would not be policy for any firm to advertise the fact, as some customers would feel that their work was neglected if they should not receive the plates on every order within that time. Electrotypers had far less trouble before the introduction of dynamos made it practicable for them to deliver plates the same day as an order came in. Electrotypers should charge double price, at least, on all orders requiring extra hurry in execution.

PLASTER PRINTING BLOCKS.—A German firm has taken out a patent for the preparation of printing surfaces of plaster in place of those of zinc, copper, etc., in common use. A metallic base is used for each block, the upper part of which is coated with a sheet of plaster, about half an inch in thickness, and united to the metal backing by the specially prepared cement. The design is engraved on the plaster by a tool having a steel point. The plaster carrying the design is subsequently hardened by being treated with a liquid solution, having a base of silicate of potash, and the block is then ready for use. It is claimed for these plaster originals that they are much cheaper than zincos, take ink well, and are easily cleaned.—*British and Colonial Printer and Stationer.*

MAKING STEREOTYPES.—Stereotyper, of Pennsylvania, writes: "I have been trying very hard and patiently to make stereotype plates, and as yet I have been unsuccessful, so I have to appeal to you, who have helped so many out of similar difficulties. Will you please inform me, in the columns of your valuable magazine, how to do it? I have made the mold out of composition same as for making rubber stamps (not so deep), then placed sticks around two sides and one end, heated it, then heated the metal, using old type, and poured; but it fails to fill up the mold or make a perfect letter; it simply leaves a dotted surface, little mounds where letters should be. Then I tried it by placing sticks all around the mold, poured the form full and put under a press, with the same result. I have tried the metal in various degrees of heat, thinking I have had it perhaps too hot or not hot enough, but in all cases it sputters and boils in the mold until cold. Is there any way to stop that boiling and sputtering? I do not have a regular stereotype press or outfit. I should first like to overcome the metal trouble. If you can help me out of this trouble you will greatly oblige." *Answer.*— I fear you will not succeed in making plates from the composition molds you mention. I believe you will do far better with a paper matrix. Type metal should be softened by the addition of lead, say, about one pound of lead to two pounds of type — all type not requiring the same amount. The sputtering is probably caused by moisture in the mold. It is essential that the mold shall be fully dried and entirely free from moisture before attempting to make a cast. You will find information that will be of great assistance to you in Partridge's Stereotyping, which can be obtained by sending $1.50 to the office of this publication.

W. J. K., of Wellington, New Zealand, writes: "Will you please explain, in your columns, the method of making planed leads, giving a description of the necessary plant; also the cost of plant as compared with that required for casting 18-inch lengths of the different gauges." *Answer.* —The plant necessary for making planed leads is quite simple, consisting of but little beyond a melting furnace, metal molds in which to make the casts, a machine for planing and one for cutting the finished leads to proper lengths.

Owing to the difficulty in casting leads sufficiently accurate to meet present requirements, there is so great waste that it is found cheaper to make planed leads. At present, leads which are not planed are quite rare, and I am informed by one dealer that to supply them in 4 or 6 to pica thickness he would charge thirty per cent above the price for shaved leads; also that he would not accept an order for unplaned leads over 12 inches in length. Machines for planing are arranged to perform the whole operation by the lead passing only once through; it comes out finished ready for cutting to lengths desired. An outfit for making planed leads costs about $600 to $700; the planing machine represents something over one-half the total cost. The surest way to ascertain the exact cost of a plant would be to insert a small ad. in this journal asking for estimates. For making leads, in a small way, the only tools required are a small melting pot, which may be placed over any convenient source of heat, a ladle and a mold. The mold is held in the hand of the operator while the cast is being made. In making unplaned leads it is necessary to have either an adjustable mold or a separate one for each thickness to be cast. In establishments where leads are made on a large scale, the mold is made to cast several at the same time, making them thicker than required to allow for finishing. It is not customary to have a mold for each thickness, but to shave down the casts to sizes required; in this way only one or two molds are necessary. One method — not used much, if at all, now — is to cast the metal in bars or sheets, roll to thickness, and cut into strips and of lengths desired. This requires a more expensive plant than that for making planed leads, and the strength of the metal is somewhat impaired in the operation.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

EXPECTING TOO MUCH FROM A FIFTY-CENT INK.—D. P. W., of North Adams, Massachusetts, has this to say: "I do a great deal of label work for shoes, and the best ink the proprietor will get me in blue is 50 cents a pound. I send you a printed sheet showing this ink and the paper, and I beg to add that it will show what is troubling me, for the ink rubs off. The paper is supposed to be coated. I did not mix anything in the ink and have not had such trouble before or since in the same way. This sheet has been printed a week and is not dry. They want a gloss to the ink, but I told them the stock would not stand it. Can you tell me how to remedy the matter, and can you give me a recipe for a good drier?" *Answer.*—The sample sent us is printed with a fair article of "poster" blue on a poorly supersized and calendered paper. Nothing that we could suggest, except better paper and ink, would suffice to make a better job, for the best has been done with the material furnished our correspondent. Gloss varnish, which is also a good drier, might be added to the blue ink used to give the color greater brilliancy; but we fear there is not enough color in the article to stand the slightest reduction. A drier for such an ink can be made of equal parts of boiled linseed oil and copal varnish. Use it with moderation.

WANTS AN INK REDUCER.—D. B. S., of Eaton, Ohio, says: "I would be glad if some of the craft would publish their recipes of a good ink reducer. To have a good ink reducer is almost as important in the average commercial work as to have good ink. It would be a great help to the majority of print shops to be able to obtain at a drug store, for a small sum, a six or eight ounce bottle of reducer. It is true inkmakers will supply a fluid for the purpose; but they will only sell it in cans, and it generally becomes unfit for use before it is half used. The writer has tried all the widely advertised 'reducers' and found them nothing but coal oil; coal oil here costs 10 cents a gallon, but under the name of 'reducer' it sells at $6 a gallon. For once kindly show a little attention to country print shops, and publish a a few things of interest to them." *Answer.*—We will be pleased to publish any recipes which may be sent us from city or country printers that tell how to make a good ink reducer, and which can be purchased in small quantities at paint or drug stores. Our correspondent is a believer in "helping one another," for he sent us, for the use of the craft, his remedy for preventing gummed paper curling when printing. There are a number of fine reducers which contain less or more coal oil. But all printers are not located so adjacent to the great oil wells as D. B. S., and they appreciate these reducers. Indeed a few reducers have attained great popularity among the leading printing offices where such articles are used. Many printers carry reducing varnishes, believing these better adapted to the conditions of inks than anything else. The writer is a believer in varnishes as the best printing-ink reducers, and of course such as will maintain the working qualities of the goods. A handy reducer, and a firm drier combined, may be made with one gill of boiled linseed oil, half this quantity of clear damar varnish, and two drams of oil of cinnamon, or oil of cloves. Shake these in a bottle, and the product is ready for immediate use. The different articles can be purchased in city or country. We believe this simple reducer and drier will be found to meet most requirements. It goes a long way, and should be used moderately. It will also improve the working qualities of black or colored ink.

PRINTING HALF-TONES.—G. S. S., of Emporia, Kansas, says: "Can you give me any suggestions as to the merit or demerit of the inclosed sample of half-tone printing. It was worked on a Pony Campbell press with two rollers, with an overlay instead of an underlay, on hard packing, and with medium ink. Can the faces marked be cleared up in any way? The trimming away of even a tissue paper's thickness causes a break in the lines of the faces." *Answer.*—The make-ready of this engraving, which is 6 by 8 inches, is fairly well done. The subject is a group of athletic young men. Perhaps the greatest defect in this illustration lies in the badly lighted facilities where the group was photographed, which would bar the possibility of the half-tone engraver being able to produce a more pleasing and clearly defined plate. The shading in this respect is much too strong; and this defect has led to the supposition, on the part of our correspondent, that the faces of some of the group are too heavy or filled up. We find the half-tone mesh-lines perfectly defined in all the faces, and cannot conceive how the printing can be improved on, unless the work was tried on a four-roller press and a more vigorous tone of good ink used. Perhaps, if a better ink had been used and a less quantity carried, the work could have been improved on considerably. The overlay could also have been made more effective throughout; and by *strengthening it* in several places the perspective and individuality of some of the darker figures would have been much improved. Such treatment would have helped to soften the harshness in the medium tones, as well as those in some of the faces. The overlay seems "too tame" — *thin* — for so interesting a picture. Notice how the figures "run into each other" and have no defining mark. This could have been much improved on — but a more emphatic body of ink was also necessary, with good distribution and rolling facilities combined.

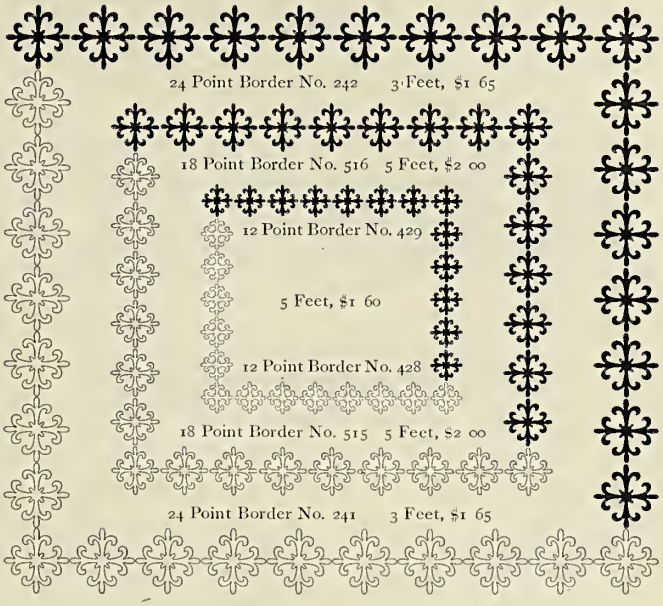
THE annual aggregate circulation of the newspapers of the world is estimated to be 12,000,000,000 copies, requiring 781,250 tons of paper.



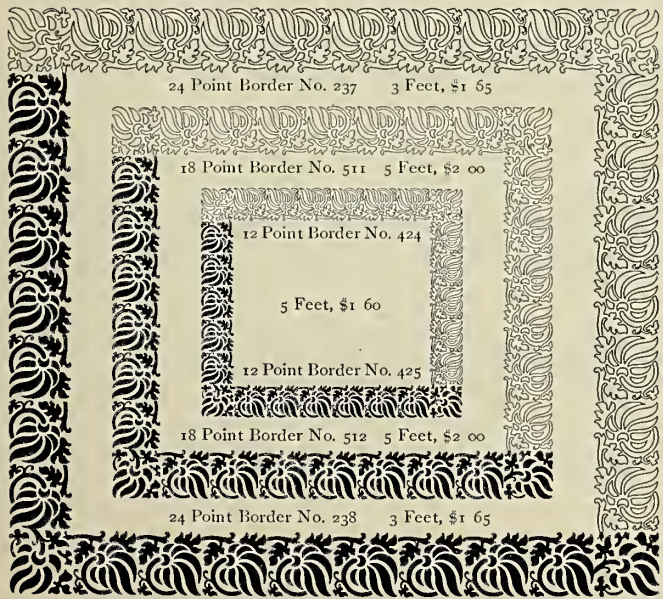
SUMMER.

Hand-tooled copper half-tone, by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.
Duplicates for sale.











These Borders will register for Color Work.

DE VINNE EXTENDED

3A, 4a — 48 Point De Vinne Extended. — $11.50

BROAD TYPE New Faces

10A, 14a — 14 Point De Vinne Extended. — $3.75

HANDLE THE BEST JOB PRESSES MADE

Chandler & Price Gordon Presses

American Type Founders Company

Branches in Eighteen Cities

9A, 12a. — 18 Point De Vinne Extended. — $4.50

ANOTHER ADDITION TO ART WORK

De Vinne Extended Series

5A, 8a — 30 Point De Vinne Extended. — $7.00

COPPER ALLOY TYPE Light and Durable

6, 8, 10, 54, 60 and 72 Point in Preparation.

....Branches in Eighteen Cities....

DE VINNE EXTENDED

4A, 5a — 42 Point De Vinne Extended. — $10.00

PATENT FACES
Fancy Type

14A, 18a — 12 Point De Vinne Extended. — $3.50

MANUFACTURING MODERN PRINTING MACHINERY

Acknowledged Leaders in New Styles of Type

American
Type
Founders
Company

Leaders in
Type Fashions

6A, 10a — 24 Point De Vinne Extended. — $6.00

OUR COPPER THIN SPACES
Please Modern Printers

4A, 6a — 36 Point De Vinne Extended. — $8.00

FOLDER FIGURES
Tableting Press

6, 8, 10, 54, 60 and 72 Point in Preparation.

....Branches in Eighteen Cities....

REPORT OF CHAIRMAN PASKO ON THE PRINTER-LAUREATE CONTEST.

As the time draws near for the final voting on who shall receive the Campbell Printing Press and Manufacturing Company's magnificent gift in connection with the honor of being elected the most worthy successor of the immortal Benjamin Franklin, interest is being awakened to no small extent, and the frequent inquiries as to the "state of the polls" are becoming much more frequent. Chairman Pasko of the Printer-Laureate Committee, under date of July 20, reports as follows:

NEW YORK, July 20, 1896.

Editor of The Inland Printer, Chicago, Illinois:

DEAR SIR,—The Printer-Laureate contest is becoming very animated. A very large number of votes have been added since my last writing to you, and it seems probable that there will be a great additional number.

The West has developed a new candidate, Mr. B. B. Herbert, of the *National Printer-Journalist*. He starts out with more than 150. A new candidate appears in New York city, Mr. William Johnston, to whose taste is owing the neat appearance of *Printer's Ink*. Mr. Johnston, I understand, expects to capture the prize, although he is still the fifth in the number of votes.

Additions have been made to the votes of Mr. De Vinne, Mr. MacKellar and Mr. Orr, the latter now being at the head of the polls. These votes are not local, but are from all sections of the country. We give the latest figures on each: Mr. Orr 223 votes, Mr. Johnston 85 votes, Mr. De Vinne 157 votes, Mr. MacKellar 48 votes, Mr. Nathan 176 votes, and Mr. Herbert 155 votes.

The total number of ballots cast so far have been considerably beyond a thousand. I desire to impress upon each voter the necessity of writing his address clearly, and, if possible, giving his street number. Some cannot be counted because they cannot be deciphered.

Very truly yours, W. W. PASKO,
Chairman Printer-Laureate Committee.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

AN ART FAILURE; a Story of the Paris Latin Quarter as It Is. By John W. Harding. Illustrations by William Hofacker. F. Tennyson Neely, Chicago and New York.

This book will evidently meet with large sales. It is suggestive enough in a cautious sort of way. Of its literary merit it can be said that it is well up to the average. It is very tastefully printed. The cover design is commonplace.

THE *New Bohemian*, Cincinnati, Ohio, has undergone a change of ownership recently, and the magazine has been enlarged and improved. Further improvements are also promised within the year.

"IN THE VILLAGE OF VIGER," by Duncan Campbell Scott, has been issued by Copeland & Day in very attractive form. Several of the stories have appeared in *Scribner's Magazine*. For the permission to publish them in book form the author makes acknowledgment.

A POSTER, in black and orange, designed by George H. Hallowell, has recently been printed by the Smith & Porter Press, Boston. It advertises the "Guide to Historic Plymouth," published by A. S. Burbank, and does it in simple and elegant style. This poster is worthy of a place in the best collections.

"HALF-TONE ON THE AMERICAN BASIS" is the title of a neatly printed volume issued by Percy Lund & Co., the Country Press, Bradford, England. The book is prepared from the personal experiences of Wilhelm Cronenberg, who has a considerable reputation on the European continent as a practical and experienced teacher. The translator, Mr. William Gamble, editor of *Process Work* and "Process Year Book," is gifted with a clear and concise style. The book gives a fair résumé of the principal processes, and sufficient details are given for those who have passed through the elementary stage of process engraving. Many illustrations are given and a number of acceptable specimens of work are shown. The very low price of 2s., net, is asked for the work.

THE *Bill Poster* is a new monthly appearing in Toronto, Canada. Many reproductions of posters in colors are shown in the little paper, and these are interesting and attractive, but the publishers make the mistake of printing the letterpress in colors and in obscuring it thereafter with meaningless and tasteless tint cuts.

"AUCASSIN AND NICOLETTE: A Song-Tale of True Lovers," translated into English by M. S. Henry from the French texts of H. Suchier, Gaston, Paris, and F. W. Bourdillon, and the verse translation rhymed by Edward W. Thomson: Copeland & Day, Boston, publishers. The quaint typography of this little book is very interesting. The type used is a long primer old style antique, with appropriate initial letters. The binding is in blue-gray boards.

COMMENCING with August, the *Monthly Illustrator and Home and Country*, New York, an illustrated art and family magazine, will be issued at 5 cents a copy and 60 cents a year by subscription, that being one-quarter its present price. In announcing the change the publishers state that "while it is made desirable by the modern trend toward more popular prices for magazine literature it will not be accompanied by any lowering in tone or cheapening in quality."

"A HANDBOOK OF ILLUSTRATION," by A. Horsley Hinton, with reproductions from *Photograms* and sketches by the author and other artists. Dawbarn & Ward, Limited, 6 Farringdon avenue, London, England, publishers. To students and others this work should prove exceedingly valuable. All branches of process work are treated of and freely illustrated. The work is well printed, and the illustrations, while lacking in some respects, are adequate for the purpose intended.

THE "Students' Standard Dictionary," now in preparation by Funk & Wagnalls Company, will contain upward of 50,000 words and from 800 to 900 pages. The volume, which will be issued under the supervision of Prof. F. A. March, has been edited by the Rev. James C. Fernald, editor of the department of Synonyms, Antonyms and Prepositions of the Funk & Wagnalls Standard Dictionary, assisted by a staff of skilled workers formerly engaged on the same undertaking. The type is clean cut and clear, the paper will be of superior quality and the binding attractive and durable.

"THE DUCHESS OF POWYSLAND," by Grant Allen, has been very attractively produced by the American Publishers' Corporation, New York. The operations of the criminal courts of London in the curious case of the Duchess affords a remarkably strong illustration of the possibilities and probabilities as regards the real facts in the case of Mrs. Florence Maybrick, who still remains imprisoned there; while many thousands of Americans believe her positively innocent of the charge of murder for which she suffers.

REPRODUCTIONS OF CELEBRATED PICTURES.—The Electro-Tint Engraving Company, 1306 Filbert street, Philadelphia, has just sent out Volume II of "Reproductions of Celebrated Pictures," a companion book to the one issued about a year ago. The work contains 120 pages, 11 by 14 inches in size, and is furnished at the very moderate price of $1.50. Printers who were fortunate enough to secure Volume I should by all means get this second volume, so that they may have a complete selection of the various stock cut art subjects supplied by this firm. Parties ordering the album will be credited with the price of same on their first order of $5 and more of stock cuts. The book itself as a work of art is worth the price, even if

the purchaser had no occasion to order any of the cuts. The fact that the correct titles of all of the pictures, with the artists' names, are given, makes the work all the more valuable. The Electro-Tint Engraving Company not only does good work in its particular line, but always believes in getting out first-class specimen books, and the present one does not fall below the standard. Issued at a time when many printers will be wanting catchy subjects for calendars, the book will no doubt result in many orders.

"UNDERTONES," a small volume of verse by Madison Cawein, is the third of the Oaten Stop series, issued by Copeland & Day (75 cents). The book is very neatly printed in brevier old style, the cover in blue boards. The keynote of the verses is given in the lines:

"Long is the night, and overlong the day —
The burden of all being!— is it worse
Or better, lo! that they who toil and pray
May win not more than they who toil and curse?
A little sleep, a little love, ah me!
And the slow weight up the soul's Calvary!"

THE "Process Year Book," for 1896, which we have received from Penrose & Co., of London, is one of the most attractive periodicals which has come to us from the British press. As its title would indicate, its contents are devoted to the several methods of process engraving, namely: Photogelatin, photogravure and half-tone, including three-color work. Articles are contributed by Leon Vidal, Wall, Wilkinson, Levy and other well-known investigators of Europe and America, which present much information of interest and value to the student and the practical workman. Mr. Levy discusses the permanency of half-tone screens, Mr. Horgan gives a number of diagrams showing various forms of diaphragm apertures, and describes their effect upon the texture of the half-tone plate, and Mr. Wilkinson takes up the subject of the silver bath. The article on the three-color process by Martin Cohn, and the one entitled "Scientific Classification of Color Stock," by Joseph W. Lovibond, also present ideas relating to this subject which will undoubtedly be new to many readers. Besides the above-mentioned matter, other articles appear which give evidence of thorough study and careful preparation, and are well worth perusal. The work is illustrated by a large number of cuts, principally half-tones of a quality superior to much of the European work which has come to us. "Three-color" engravings are presented by Hare & Co., Husnik & Häusler and the Heliochrome Engraving Company, which, considering the difficulties at present attending the production of these plates, are very creditable to the makers. This annual, showing the decided advance being made by English workmen, should prove an excellent incentive to their future efforts, and Penrose & Co. may feel justified in taking pride in the result which they have accomplished. Copies may be obtained from The Inland Printer Company. The price is $1.25, postpaid.

MAKING MARGINS AND HINTS ON IMPOSITION.

A New York pressman writes: "Why not publish hints as to margins on paper? i. e., book or pamphlet margins. I consider such *very* important. I have MacKellar's Printer of 1878, which was made a present to me; but it don't, in my opinion, illustrate deep enough, or I am dumb. For instance: I have 12 or 24 pages; size of *leaf* (12-page form), 5 by 8; size of paper, 21 by 32; again, size of paper, 21 by 24. How should I get the correct margin?"

We shall be pleased to take up the matter in the near future. However, in the new work, "Hints on Imposition," by T. B. Williams ($1, The Inland Printer Company), the information desired is very concisely set forth, and we recommend all desirous of information along these lines to procure it.

CHICAGO NOTES.

IT is reported that Charles Eugene Banks is organizing a company at Davenport, Iowa, to publish a weekly paper called the *Outlook*, to be devoted to social, musical, literary and dramatic interests.

W. K. HODGMAN, of the Huber Printing Press Company, was in Chicago recently, and favored THE INLAND PRINTER with a call. Mr. Henry Johnson, of "Bicycle-Gordon" fame, was also among recent visitors.

IT has been announced that Mr. Maas, of Typographical Union No. 16, has the purpose to attempt the organization of the reporters and press writers of Chicago. The possible affiliation with the printers' organization may be a factor in improving the typography of the notices of meetings which the Press Club has been sending out lately.

HOW long before Mr. Kohlsaat will probably drop the first name and hyphen in his compounded Chicago *Times-Herald?* asks *Newspaperdom*. Those who are entitled to express opinion believe that the value of the *Times* part of the title has quite entirely departed, and that it will not be long before the *Herald* will be restored to its former individual prerogatives.

AT the annual meeting of the Typothetæ Mutual Benefit Association the following officers were elected for the ensuing year: President, L. H. Rice; vice-president, J. W. Dixon; secretary and treasurer, Samuel G. Prince; librarian, W. P. Dunn. Directors—Charles E. Leonard, Fred Barnard, Willis J. Wells, John J. Hanlon, Amos Pettibone, George S. Town, E. W. Olson, George L. Parmelee, H. A. White, R. D. Buchanan.

A CIRCULAR signed by James White, Robert White and Fred C. White announces the fact that these gentlemen have severed their connection with the Illinois Paper Company and have opened an office in the Fort Dearborn building, under the name of James White & Co. The firm is at present serving customers direct from the mills, but in a short time will secure quarters and carry complete lines of book and cover papers.

ON June 30 the Illinois Paper Company purchased the interest of Mr. James White, and his relations with that house terminated on that date. Mr. E. S. Rooks, well known to the trade in Chicago and the Northwest through his connection with other paper houses, succeeds Mr. White, and assumes the position of secretary and manager. The company will continue to carry full lines of their various brands, and make the cover papers their specialty as heretofore.

J. MANZ & CO., process engravers, 183-187 Monroe street, Chicago, have the honor of producing one of the most strikingly rich effects in the self-advertising poster line among the many unique poster creations of the present day. The progressiveness of Messrs. Manz is evidenced in various ways, but in none more so than this recent most satisfactory contribution to the popular taste. Mr. Henry Hutt, the artist who designed the poster, is to be congratulated on the efficiency of his work.

AMONG the trade papers of Chicago which have won favor rapidly *Chicago Produce* occupies a front rank. The midsummer number marked the second anniversary of the existence of the paper, which is now carrying, on an average, twenty-five pages of advertising per week in its regular numbers. Some clever photographs by the editor, Mr. Charles Z. Knight, are shown in this number, the plates being made by Benedict. The publication bears evidence of successful management and popularity in its field.

THE influence of the art poster in giving publicity to all classes of business, as well as to social functions, is fully apprehended by alert business men of the day. By none more so evidently than by Mr. C. L. Dering, president of

the Kenwood Country Club, of Chicago, by whose suggestion the fine poster by Edward Penfield, announcing the club's Western Lawn Tennis Tournament, July 11-18, was obtained. The poster has been much commented on and much admired, and the collectors have sought for it eagerly. The day of the art poster shows no evidence of declining.

A WELL-CONSIDERED, dignified and well-written protest against the prevalent realism and morbid sensational suggestiveness affected by writers of the day appeared in the Chicago *Post* of July 14, written by Mr. Forrest Crissey, whose verse and prose are indicative of the faith within him. Mr. Crissey emphasizes his protest with citations from the writings of Leigh Hunt, and holds that cheeriness, charity, kindness and goodness evidenced in literary work are the desirable qualities and not the gloomy morbidity that now defaces the fair pages of our magazines and books. The thanks of all lovers of true literature are due to Mr. Crissey for the stand he has declared, and it is to be hope that the truth of his protest may be received by the most degenerate.

THE clever cartoon shown on this page, the work of Mr. Frank Holme in the Chicago *Chronicle*, illustrates very strikingly a scene of frequent happening in the present political campaign. Nearly every prominent newspaper in the country has sent one or more artists to illustrate scenes at the big conventions. The corridors of the hotels swarm with lively young men with sketch blocks, who go scurrying around the hallways and in and out of political conferences. The arrival of any important politician seldom fails to attract a crowd of artists, and as soon as possible he is sketched in the attitude he is assuming at the time. If the subject be unwilling the sketches are made "on the fly," with the artist trailing his victim through the crowd or dodging from pillar to post to get such hasty views as circumstances will allow. More often the busy man is willing to be portrayed, but cannot spare the time for a special sitting, and on the artist's assurance that it will take but a minute, he consents to remain quiet for that time. It is the scene of a one-minute sitting of this character which Mr. Holme has thus reproduced.

THE Chicago Society of Proofreaders held its monthly meeting on Thursday evening, the 16th ultimo. After the transaction of routine business the members and visitors present listened to the reading of an interesting paper by Marshall T. Bigelow, of the University Press, Cambridge, Massachusetts, author of Bigelow's Handbook on Punctuation, the standard authority at the University Press. At the conclusion of the reading, the society resumed consideration of the Style Card, which has engaged its attention at several meetings, and, after some minor amendments had been adopted, the secretary was instructed to furnish corrected proofs for distribution at the next meeting. This is the first society of proofreaders organized in the United States, the second being at Boston, and the third has recently been formed in Battle Creek, Michigan. The next meeting will be held on the 13th instant, at the Saratoga Hotel, and all proofreaders in the city are invited to attend.



THE ARTISTS AND THE DELEGATE—A SCENE AT THE CONVENTION.

Drawn by Frank Holme in the Chicago *Chronicle*.

ALEXANDER BARNETT, one of the oldest typefounders in the United States, died at his home, 261 South Hoyne avenue, Chicago, on July 18, of paralysis, at the age of seventy-five

years. Mr. Barnett came to America in 1840 and located in New York. He left that city in 1855, and removed to Chicago, being sent by Farmer, Little & Co., with whom he had been for a number of years, to the firm of Topper, Schofield & Co., typefounders. After the great fire he established the Mechanics Type Foundry in Chicago, which was afterwards known by the name of Barnett, Griffith & Co. He was well known to typefounders and printers in all parts of the country. For a number of years he has not been actively engaged in business. He leaves a widow and five sons, the eldest of whom, William A. Barnett, is superintendent of the Pacific branch of the American Typefounders' Company, of San Francisco; the second son is Capt. Joseph H. Barnett, secretary of the engraving firm of A. Zeese & Sons, Chicago.

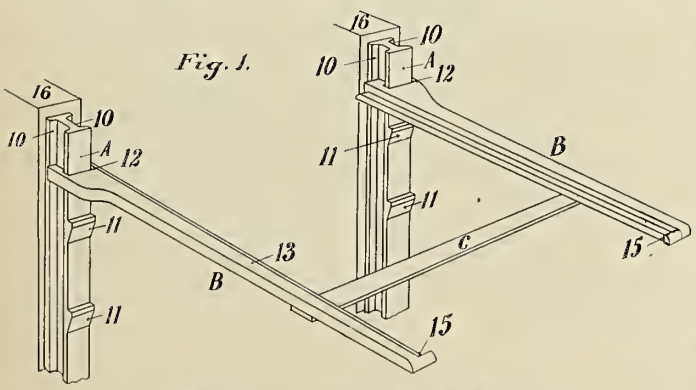
OF INTEREST TO THE CRAFT.

THE city of Knoxville, Tennessee, has offered a prize of $100 for the best design for a civic flag for that city. A circular giving full particulars of the competition has recently been issued by W. H. Kephart, secretary of the Chamber of Commerce, copy of which will be sent to all artists interested.

OWING to the pressure of business, John McBride, the ex-president of the American Federation of Labor, will not attend the forthcoming British Trades Union Congress at Edinburgh. Mr. McBride is now editor and proprietor of the Columbus *Record*. In his stead J. W. Sullivan will attend the congress as an alternate. Mr. Sullivan is a member of the Typographical Union of New York.

PAPER in Korea ranks as one of the necessities of life, and is put to many uses, for which a firmer or more durable material is usually considered indispensable. In addition to the inevitable fan or umbrella, the Koreans make from oiled paper waterproof clothing and hats and a very good substitute for glass for window openings. Korean floors are largely carpeted with paper, and all sizes and shapes of lanterns, tobacco bags, mail pouches, toys, vases and shoe soles are made from the same useful material, as are also trunks and boxes, in which it is possible to pack very heavy articles without fear of breakage. The firm texture and beautiful finish of the Korean paper has been pronounced by experts to be unequaled, and in these respects bids fair to be a formidable competitor of the well-known Japanese paper.

W. A. HURREL, Bloomdale, Ohio, has invented an adjustable case rest for printers' cabinets and racks, patent for which was issued June 13. It is intended to be attached to the front of racks of standard make, affording a rest for any of the cases, as it can be raised or lowered at convenience. By means of this rest a case can be pulled out clear from the cabinet, giving free access to all the boxes. It has advantages which will readily be appreciated in this age of labor-saving inventions.



HURREL'S ADJUSTABLE CASE REST.

NEWSPAPER GOSSIP.

THE *Herald*, Eldora, Iowa, is now owned and managed by John T. Boylan and C. F. Woodward, who succeed J. S. Ross.

DARTMOUTH College has conferred the honorary degree of LL.D. on Gen. Charles H. Taylor, editor and owner of the Boston *Globe*.

THE Denver *Post*, Toronto (Can.) *Mail*, New Orleans *Item*, Cincinnati *Enquirer*, have all put in three-tiered Scott insetting presses.

MARK A. FRISSELL, publisher of the Amery (Wis.) *Free Press*, was married to Miss Rosa L. Jeffers, June 30, at Turtle Lake, Wisconsin.

THE *Joliet Morning Post* completed the first year of its existence on Sunday, July 19. The success of the paper is manifest in its well-patronized advertising columns and well-composed pages.

FRANK I. SEFRIT, who has been associated with the *Gazette*, Washington, Indiana, since 1887, has severed his connection with that paper.

THE newest periodical devoted to newspaper making and advertising is *Newspaper Ink*, published by the Frank Leake Company, Kansas City, Missouri. Whether there is a field for it can be told later.

THE midsummer meeting of the Fifth District Editorial Association of Iowa will be held at Delavan Lake, Wisconsin, August 6 to 10. A very interesting programme has been prepared, and it is anticipated that a large number of the members will attend.

THE Omaha *Bee* celebrated the twenty-fifth anniversary of its foundation on June 19, by a reception in the Bee Building on the evening of that day. A handsomely lithographed card of invitation was issued, the cover design showing the Bee building, and the inside the portraits of Editor Rosewater as he appeared in 1871 and as he appears at the present time. The anniversary number of the *Bee* was a notable issue.

J. N. GARVER, president and treasurer of the Transcript Company, Peoria, Illinois, sends us sample of chalk plate portrait of William J. Bryan, made in twenty-five minutes by Grant Wright, the artist of the *Evening Times*, which is published by the Transcript Company. This plate was gotten out by Mr. Wright between the issuing of the third and fourth editions. The celerity with which printing plates can be obtained by this process should certainly be appreciated by newspaper publishers.

THE *Western Field and Stream*, a journal of recreative life in sun and shade, published by John P. Burkhard, St. Paul, is meeting with much success. The third issue, just at hand, is set in French old style, printed upon enameled stock, and contains a number of handsome and appropriate half-tone cuts. While its typographical appearance is creditable, this is not the only point to commend it, as the subject matter is of great value and interest to sportsmen and others interested in the topics of which it treats.

R. H. HART, of Chattanooga, Tennessee, has bought the Norfolk (Va.) *Evening News*, and will take charge on August 15. He proposes to enlarge the size of the paper, use Linotype machines, the Associated Press, and otherwise much improve it. Mr. Hart has been connected with the Chattanooga *News* since it was established in 1888, except for a while (from 1892 to June, 1895), when he was the manager of the Knoxville (Tennessee) *Sentinel*. Last year he returned to the Chattanooga *News* and accepted the management of the paper. The Knoxville *Sentinel* was taken out of the hands of a receiver and made a great success under Mr. Hart's management, and the Chattanooga *News* has shown great strides during the past year he has been with it.



RULEWORK DESIGN BY JOHN G. YUILL,

With The Winthrop Press, 32 Lafayette Place, New York.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

From the Newburgh *Daily News* office, Newburgh, New York: Circular in three colors, and booklet; composition and presswork on both of excellent quality.

The Warren School of Design, Boston, Massachusetts, sends us samples of an odd little circular descriptive of its business. It is set up in good style, but could have been better printed.

Some samples of color printing from O. G. Boorn, Adams, Massachusetts, are neat in design, well displayed, and presswork is clean and of good quality. Arrangement of colors is harmonious and attractive.

A business card and a baseball score card are submitted by R. P. Wilson, of Halstead, Kansas. The composition is neat and well displayed, but presswork will bear a little more attention in the make-ready stage.

From Richard McGregor, with the Southern Book Company, Morganfield, Kentucky: Card, bill-head and statement. Composition would be better if fewer "pointers" had been used. Presswork is susceptible of improvement.

"Cycling Life," according to its own authority "a cycle trade paper, the only one," is published on Thursday of each week in Chicago. It is well edited, the advertisements are set in good taste, and the printing is excellent.

Grant & Griffin, Maquoketa, Iowa, have printed a booklet for the Outlook Club, of that place, which is a very neat sample of letterpress printing. The typography is clear and neatly disposed and presswork is first-class.

From the J. K. Gill Company, Portland, Oregon, we have received a poster, "Basketry of the Coast and Islands of the Pacific," the design for which is by D. H. Halsey. Colors, black and brown. Paper, salmon-colored rough "Venetian."

A package of general job printing from the printery of William Eskew, Portsmouth, Ohio, is of uniform good quality in composition and presswork. Some of the work in two or more colors is exceptionally good, the colors being well chosen and register perfect.

William F. Schempp, Brodhead, Wisconsin, has published a finely printed booklet illustrating Decatur parks and Sugar river. The half-tones are well printed, and the work will be appreciated as a souvenir by those fortunate enough to possess a copy.

As handsome a lot of printing as one might wish to see comes from the Hill Printing Company, 12 and 14 Magnolia avenue, Eustis, Florida. It is composed of advertising blotters, circulars, office stationery, etc. The composition could not well have been excelled and the presswork is good.

An interesting specimen of designing and illustrating in imitation of engrossed work in tints, colors and gold comes in the form of a self-advertising circular from the Chasmer-Winchell Press, of New York. The work is executed on imitation Japanese paper and gives a striking and unique result.

D. B. Landis, of Lancaster, Pennsylvania, proprietor of "Pluck's Printery," sends a booklet history of the rise and progress of his office. The cover is of handmade paper, and both cover and inside pages are printed in orange and blue. While in no way original, the work is clearly and acceptably done.

Two circulars issued by P. S. Pease & Company, Detroit, Michigan, are good examples of up-to-date letterpress printing, the type used being Morris Old Style, Iroquois and Tudor Black, and inks being red, black and green bronze. The work was done by John Bornman & Son, of Detroit, and reflects credit upon them as art printers.

S. T. Willey, Kirksville, Missouri, forwards a programme of the Epworth League, printed in two colors. The composition on front page could be improved by raising the word "Topics" nearer to the curve above it, and giving more space above and below the emblem. The words around the circle on the last page would look better in caps.

From the S. A. Bristol Company, printers and bookbinders, Cheyenne, Wyoming, we have received an advertising card and letter-head for the Kearney Cycle Manufacturing Company, also a ball programme for the Wapsipinicon Club. The work is tastefully and correctly produced, and highly creditable to the company producing it.

The F. E. Okie Company, Philadelphia, are sending out some specimens of a pamphlet printed by the International Engraving and Illustrating Company, entitled "St. Augustine and Vicinity," with a view of showing how their photo-brown works upon half-tone cuts. The pleasing effect produced indicates that this particular shade of ink is satisfactory for this class of work.

A souvenir programme of the Dedication of the Louisiana Monument at Winchester, Virginia, printed by the Enterprise Printing Company, of that place, is a good specimen of ordinary jobwork. The proofreader, however, needs to be more careful, as it is barely possible that the "Sons of Louisiana fell in defense of their 'principals' on the soil of Virginia," as the programme puts it; *principles* would better suit the occasion of the dedication ceremonies.

We have received from A. Mugford, Hartford, Connecticut, a sample copy of his latest pamphlet, giving specimen wood engravings. The work contains a number of very excellent examples of the wood engravers' art, besides several illustrations by the half-tone and zinc etching processes. Mr. Mugford is now compiling a photo-engraving book, which will be issued later.

Walter S. Ryan, proprietor of the "Quick Printery," Oneida, New York, submits three samples of blotters, which are admirable specimens of letterpress printing. The July blotter is an artistic conception showing a shield set in a background emblazoned with stars, the whole very delicately tinted and the stars printed in gold. The composition and presswork are both of a high order.



Specimen of Rulework in Advertising.

Reduced from full-page advertisement from the *Dry Goods Economist*. W. F. Smith, compositor.

A neat booklet issued by the American Typefounders' Company, showing their Florentine Old Style Series, is tastily illustrated with delicate half-tone engravings. These were designed and engraved by the Suffolk Engraving Company, 275 Washington street, Boston, Massachusetts. The Mayflower design in three colors on the front cover page is a very artistic piece of work. The booklet is handsomely printed and neatly finished.

A blotter in various tints and colors issued by the Industrial Printing Company, Great Falls, Montana, is the result of a large amount of patient and persevering work on the part of the printer, Nolan Davis, whose work was recently favorably noticed in this department. We think, however, that the center card would look better if left white, as the red would then stand out more brilliantly. The blue tint takes all the life out of the red.

"Tersely Stated" is the title of a booklet issued by John Royle & Sons, Paterson, New Jersey, makers of routing machines and tools for electrotypers and printers. The work is well illustrated with half-tones, zinc etchings and wood engravings, but the printing—done by the Matthews-Northrup Company, of Buffalo, New York—is not up to the high grade of work usually issued from their office and favorably noticed by us on a previous occasion.

Leather and Fur Productions is the title of a new venture in the line of trade publications, dedicated, as its name implies, to the hide and fur interests of the United States, from the hide to the manufactured articles, and published at Minneapolis, Minnesota. The sixteen pages of reading matter are neatly set and well printed, but the cover is a somewhat gaudy affair in its coat of blue, red, yellow and green. The advertisements are well displayed, make-up is good, and presswork up to the average.

Golding & Co. have issued a miniature catalogue of printing machinery and tools, which makes a very compact compendium for intending purchasers. The illustrations of the Golding Jobber are made by the half-tone process, and give a very excellent idea of this machine. Some of the other illustrations in the work are also made by the same process. The catalogue can be obtained from the home office, Boston, or through the agencies in New York, Philadelphia and Chicago. The catalogue is accompanied by a very

complete specimen sheet of the Owl brand of printing inks, containing suggestions for harmonizing colors.

THE *Magnet*, Marine City, Michigan, appears to have the power of attracting to itself a large trade in job printing, if the samples submitted for review are to be taken as a criterion. All the specimens give evidence of care in composition, neatness and skill in presswork, and are well up to the average of commercial work turned out by cities of more pretentious size. W. E. Brown, proprietor of the office, is to be congratulated on his pluck and enterprise, and will, no doubt, make his way to the front rank of printerdom.

THE News Review Company, East Liverpool, Ohio, forward a few samples of commercial work, through their foreman, W. G. King. The composition is good, but the colors we do not like. Black and red, or chocolate and red, would be better than red, green and orange. For commercial work we favor one color in preference to two or more, and think your patrons would be better pleased also. For catalogue work, the body in black or deep blue with a simple line border and corner in red, looks better than a body in bright green with an elaborate orange border.

A COPY of the "Bill of the Play" of the Grand Opera House, Salt Lake City, Utah, has been submitted for criticism. George S. Bell is the publisher. For a theatrical programme the advertisements are very well gotten up, and the printing is above the ordinary. The New York *Sun* said recently that if programmes at the theaters were to be abolished, a majority of the glove cleaning establishments in the city would be forced out of business, the poor printing ink used in such liberal quantities on the programmes being the principal mainstay of the glove cleaner's existence. Happily for the theater-goers of Salt Lake City, Mr. Bell uses better ink and less of it than do most of his fellow-publishers.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

NOTES ON PUBLICITY.

BY F. PENN.

HAND-MADE papers are very popular just now, and one of the best show cards I have seen advertising these papers is that devised by Mr. John Alden Lee, 158 Congress street, Boston. I reproduce it, somewhat reduced in size. It is upon gray cardboard, the initial H and the words "Alton Mill" and "Two Hundred Years" being in red, with the rest of the card in black.

HAND Made
Writing Paper
from the famous
Alton Mill
which has furnished the English Government with Stationery for more than Two Hundred Years

A SAN FRANCISCO man is said to have erected a monument to the memory of his wife inscribed with her initials, together with a notice that the remainder of the space is to be used for advertising purposes.

MR. FRANK H. WEST, 101 Griswold street, Detroit, Michigan, sends us a nicely printed pamphlet, the eight pages of which are devoted to arguments for his kind of printing, which on the whole seems to be the right kind. If I should make any adverse criticism at all, it would be that which I have made so often, to the effect that a street address should always be accompanied by the name of the city. Mr. West gives his address in four different places in this booklet, and in but one place does he add the name of the city. I am not sure but that he would have left it off there also but for the fact that the page was printed from a plate.

MR. WILLIAM B. KREIGBAUM, with the Mennonite Publishing Company, Elkhart, Indiana, sends as a specimen of his work an eight-page booklet entitled "Facts Worth Knowing"—the facts relating mostly to the Mennonite Publishing Company. The criticism I would make upon this book as advertising matter is that it attempts to do too much. Too many colors of inks have been used; too many styles of display are shown. The pages, taken separately, look well. Put together, they are apt to leave confusion rather than conviction in the mind of the prospective customer. Still, many worse samples of printing are sent out than this little bundle of "facts worth knowing."

THE study and practice of advertising have been successfully pursued by Mr. H. S. Ellis, of Wolfe City, Texas, if the daily papers of his city and vicinity may be taken as



evidence. Mr. Ellis has a thorough knowledge of the printing business, is a bright editorial writer and in the science of publicity has few equals. The accompanying illustration gives a good portrait of Mr. Ellis, amid congenial friends.

"*What to Eat*" is a new monthly appearing in Minneapolis, Minnesota, printed in all the glories of rough paper, deckle edges, poster art and poster colors. Its price is $1 per year, and it is certainly worth the money. It is "authority for society upon how to cook, how to serve dinners, luncheons, table decorations and furnishings." Pierce & Pierce, 832 Lumber Exchange, Minneapolis, Minnesota, are the publishers.

THE Meyer-Rotier Printing Company, 505 East Water street, Milwaukee, Wisconsin, sends out a card in several colors, which exhibits the picture of a good-looking young man with what looks like a medicine case in one hand, and his hat in the other. He is supposed to be saying "How do you do?" which forms the catch line of the type matter. Without waiting to find out he goes right ahead and tells us what he has come for, and he tells it rather well, too. The idea is a good one.

THE Harrisburg Publishing Company, publisher of the *Daily Telegraph*, Harrisburg, Pennsylvania, has issued what is perhaps the most creditable book of type faces which we have seen. A specimen book of types is looked upon as being usually of rather a dreary and monotonous nature by the reviewer, because of the absence of any special care in their "get-up" in nine out of every ten. Not so with this one, however. Every page is a veritable little gem of an advertisement in itself, all set in a different series, and

one would not know it was a book of type faces if the title-page did not say so.

What appears to be the best of the specimens to be reviewed this month I have left to the last. I doubt if I would have anything at all to say in the way of adverse criticism if it had not been necessary for me to lay down my pen after writing the first sentence of this paragraph and make a hunt through letter files to find out the fact that "Fred W. Haigh, Printer, 224 St. Clair street," lives in Toledo, Ohio. I have six very handsome calendars gotten out by Mr. Haigh, and on not one of them does the name of his city appear. There is one other criticism which might be made, and that is, the hole cut at the top of each card to permit of its being hung up would have answered the purpose better had the center of gravity been regarded in cutting it rather than the center of the card. Most of the cards are adorned in the upper left-hand corner by a figure of some kind, put there to furnish a catch line for the type matter. Some of these are heavy enough to throw the card very much out of plumb when hung up. One of these ornaments is a small mirror, another a sponge, still another that of a dusky baby in miniature whose costume is limited to a ribbon around its neck to hold it to the card. The catch lines are happily chosen, the matter is well written, and the printing could not well have been better done.

TRADE NOTES.

Mr. Sigmund Ullman, of the firm of Jaenecke-Ullman, printing-ink makers, New York city, is spending the summer in Europe.

A new factory building is to be erected by R. Hoe & Company, at the corner of Grand and Columbia streets, New York. It will be of brick, six stories high, and contain the offices. The cost will be $150,000.

The *Democratic Call*, of Columbus, Ohio, has put in a job printing plant and a satisfactory business is being done. The firm consists of Aubery C. Taylor (son of the well-known newspaper man, W. A. Taylor), J. A. Tarrier, Dudley Keegan and Ralph Davidson — the last two named being practical printers.

The job department of the Pine Bluff (Ark.) *Graphic* has been consolidated with the Wilson Printing Company, and will hereafter be operated entirely independent of the newspaper. The new concern is known as the Adams-Wilson Printing Company, and will be under the management of Mr. Thomas J. Wilson, who was at one time foreman of the *Graphic* jobroom.

P. S. Pease & Co., Detroit, have decided to turn their attention exclusively to printers' tools and materials, and propose to look especially after Michigan trade. They will carry ink of the Ault & Wiborg make, and type from the Keystone and Crescent typefoundries, and will make a specialty of the department of small goods, such as gauge pins, counters, lead and rule cutters, composing sticks, etc.

Tatum & Bowen, San Francisco, have transferred the good will and business of their printing material department to William E. Loy, who for twelve years had entire charge of that branch of their business. Mr. Loy has opened a printers' supply house at 531 Commercial street, where in addition to the stock of Tatum & Bowen he has added a complete assortment of type and materials used by printers as well as a full line of presses. Mr. Loy has had years of experience in the typefounding and printers' supply business and certainly is in position to know just what printers want.

On June 29 the employes of the Chandler & Price Company, Cleveland, Ohio, presented the president of that company, Mr. H. T. Chandler, with a gold-headed cane, in token of their esteem and good will toward him and the company. Mr. Chandler was taken entirely by surprise, as he had had no inkling whatever that any such move was being made. In these times of discontent among workmen in many lines of trade it is certainly gratifying to this company to know that such fraternal feeling exists between the employes and the house.

Macmillan & Co., the publishing firm, so well known in New York, has become the Macmillan Company, incorporated on May 22, under the laws of the State of New York, to do business as publishers and booksellers, with a capital of $275,000. The directors are: George P. Brett, of Darien, Connecticut; L. L. Walton, of Bedford Park, New York; E. J. Kennett and Lawrence Godkin, of New York; and G. L. L. Craik and Frederick O. Macmillan, of London. Mr. Godkin, of the new directory, is the son of Mr. E. L. Godkin, of the *Evening Post*, and is a lawyer both by profession and practice.

The Chandler & Price Company, Cleveland, Ohio, christened their new building on June 26, by giving their employes a ball and banquet, using the second story as a ballroom and the third floor for a banquet hall. The floors, 50 by 80 feet in size, were beautifully decorated with flags, bunting, plants, etc. The festivities continued until such a late hour that the company notified the men during the festivities that work would not begin in the factory the next day as early as usual by two hours, but that they would be paid for a full day. The entertainment was a grand success and everyone present had a good time.

In the case of Rose *vs.* McLean Publishing Company, at Toronto, Canada, it is shown that as a rule a man cannot have monopoly or property in a geographical name. The plaintiffs having published for a number of years a journal devoted to the interest of the booksellers in Canada, called the *Canadian Bookseller*, sought to enjoin the defendants from adopting as the name of a journal published and sold by them, the *Canada Bookseller and Stationer*, which for many years had been published by them under another name. There was no evidence of fraudulent intention on defendant's part. The Court of Chancery decided that the plaintiff was not entitled to the injunction sought for.

The Miehle Printing Press and Manufacturing Company, Chicago, are sending out to all of the employing printers in the United States some handsome specimen sheets of the new three-color half-tone process, the object being principally to show the perfect register obtained upon their presses, as well as the excellent distribution and general artistic effect produced. When it is considered that distribution and register are two principal requisites in printing by this new process, it speaks well for the merits of the Miehle press, for the sheets in question show results that are simply marvelous. The advertising is costing them a great deal of money, but they believe it is going to pay. Up to the present time 30,000 tubes containing these sheets have been deposited in the mails.

The Card Electric Motor & Dynamo Company, Cincinnati, have just completed the installation of the new pressrooms for *Munsey's Magazine* at New London, Connecticut, including the generators, and are now installing in the pressroom of the Chicago *Journal* three large twenty-horsepower slow-speed motors, directly connected to Goss printing presses. The company recently received a letter from Mr. Thomas, the foreman of the pressroom of the New York *Journal*, indorsing the method of driving large presses by direct-connected motors. The *Journal* is now driving, in tandem, two Hoe single web presses with a Card direct-connected motor mounted direct on the driving shaft, which passes through and operates both presses. The equipment has been in operation since last March, and is giving great satisfaction.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

PRESIDENTIAL NOMINEES.

Electros from first-class wood cuts of the presidential nominees of both parties, in several sizes and styles, are supplied at all branches of the American Type Founders' Company. Send for specimens to nearest branch. Electros from wood cuts print better than electros from process cuts.

GASOLINE ENGINE.

The adaptability of the Van Duzen Gasoline Engine for running printing presses is mainly demonstrated in the following letter, received a few days ago by the manufacturers:

PARIS, Ill., May 11, 1896.

The Van Duzen Gasoline Engine Co., Cincinnati, Ohio:

GENTLEMEN,—Our No. 7 Gasoline Engine bought of you, four and one-half years ago, is doing excellent work and giving good satisfaction. It is the engine, and the only engine, for a country newspaper office where power is not used the day through. It is cheap, causes no trouble, and is ready in a moment's notice, and all country printers know the benefits of this. You have no heat to contend with in the summer from this engine, when you are crowded for room and have to have engine in pressroom. To use modern parlance, "we are stuck on it," and have wondered many times how we have done without it so long. Yours respectfully, SHOAFF BROS.

GEMS FOR PRINTERS.

If you want the best lever paper cutter and the best value for your money ever offered in paper cutters, buy a Peerless Gem Lever Paper Cutter. It is new. It is made specially for the American Type Founders' Company. It is made to excel all other lever paper cutters, and nobody has been disappointed. The net prices are attractive.

BRASS HAIR SPACES.

A. D. Farmer & Son Typefounding Company, New York, advises us that its brass hair spaces, put up in strong sectional boxes, containing 12, 24, 36 and 48 point sizes, are meeting with great success, the sales becoming larger every day. These spaces save the compositor the time lost in cutting pieces of lead, cardboard, paper, etc., and enable him to secure perfect justification. They will not swell or stick, and are almost indestructible. The price is $1 net per set. The Farmer Foundry recently issued a very effective business card, printed in their Golf series, run in black and gold.

NICE SPACING

Is too often neglected, but plays a star part in giving a job a finished appearance. One reason for this neglect is the tediousness of cutting paper and card spaces, for until copper thin spaces were introduced no spaces thin enough were available. The copper spaces are 48-point *thin*, are indestructible, and a font of 1,500 assorted spaces, cut accurately to 12, 18, 24, 36, 48 point, costs only $1. Like so many other good things, these are supplied by the American Type Founders' Company at all of its branches.

"THE PRINTER LAUREATE."

The last number of the *National Printer-Journalist* contains an article headed "Our Slogan for Victory! The Printer Laureateship and the Century Pony for the West and a Western Man!" It states that the great West has contributed as much to the progress of the art of printing as any other part of the country, and that some one of the many master printers in the large printing centers of the West is certainly worthy of the honor. It urges all western printers without further delay to cast their votes for some western candidate. The East has been working hard, now it is time for the West to wake up. It is suggested that the typothetæ of the large cities meet and formally indorse some one man worthy to be their representative, and that they rally to his support, and before the polls close send in a vote that will surprise the people in the East. Readers of THE INLAND PRINTER who are interested in having the honor bestowed on some western man should send in their votes at once to THE INLAND PRINTER, to be forwarded to the committee in New York.

STRIVE FOR TYPOGRAPHICAL ELEGANCE.

The public that pays the highest prices for printing wants simplicity, but it must be classical and dignified simplicity. The severest critics have awarded the palm of merit to Caxton Old Style, Series No. 71. It is an old style in which more justly admired books have been printed than in any other type. A line of it is shown in this paragraph.

Caslon Old Style, Series No. 71.

Sixteen sizes are made from 6-point up, with an Italic of equal merit. This matchless type is made only by the American Type Founders' Company, makers of an unequaled line of old styles — Ronaldson, Binny, Bradford, Franklin, French Elzevir, French Old Style and Barth series. There is only one complete typefounding concern in America, and it is the best in the world — its type is sold all over the world. Still the best costs no more.

THE EMPIRE TYPESETTING MACHINE.

We acknowledge receipt of a handsomely framed photograph of the interior of the Williams Printing Company's office, New York, showing five empire machines and distributors in operation, this being one of the recent methods adopted by the Empire Company to advertise their machines. The pictures are being distributed in the West through their agents, A. D. Farmer & Son Typefounding Company, Chicago. The Empire machines have been placed in a number of offices, the last establishment adopting them in Chicago being that of R. R. Donnelley & Sons. The Empire sets ordinary type, is very simple in construction, rapid in operation, and moderate in price. It can be seen in practical operation at the salesrooms, 111-113 Quincy street, Chicago.

DO PRINTERS KNOW

That the only concern that makes Music type, Greek type, classical Hebrew type, Russian and Armenian type, Rabbinic type, the only 3½ and 4½ point Modern Roman type, the smallest Old Style Roman type; the only complete lines of Superior and Inferior Letters and Figures, and Piece Fractions, and Accents for all foreign languages, and Signs of all sorts, is the American Type Founders' Company. It is because it is the only complete typefounding concern in America that all the great printing establishments use its products.

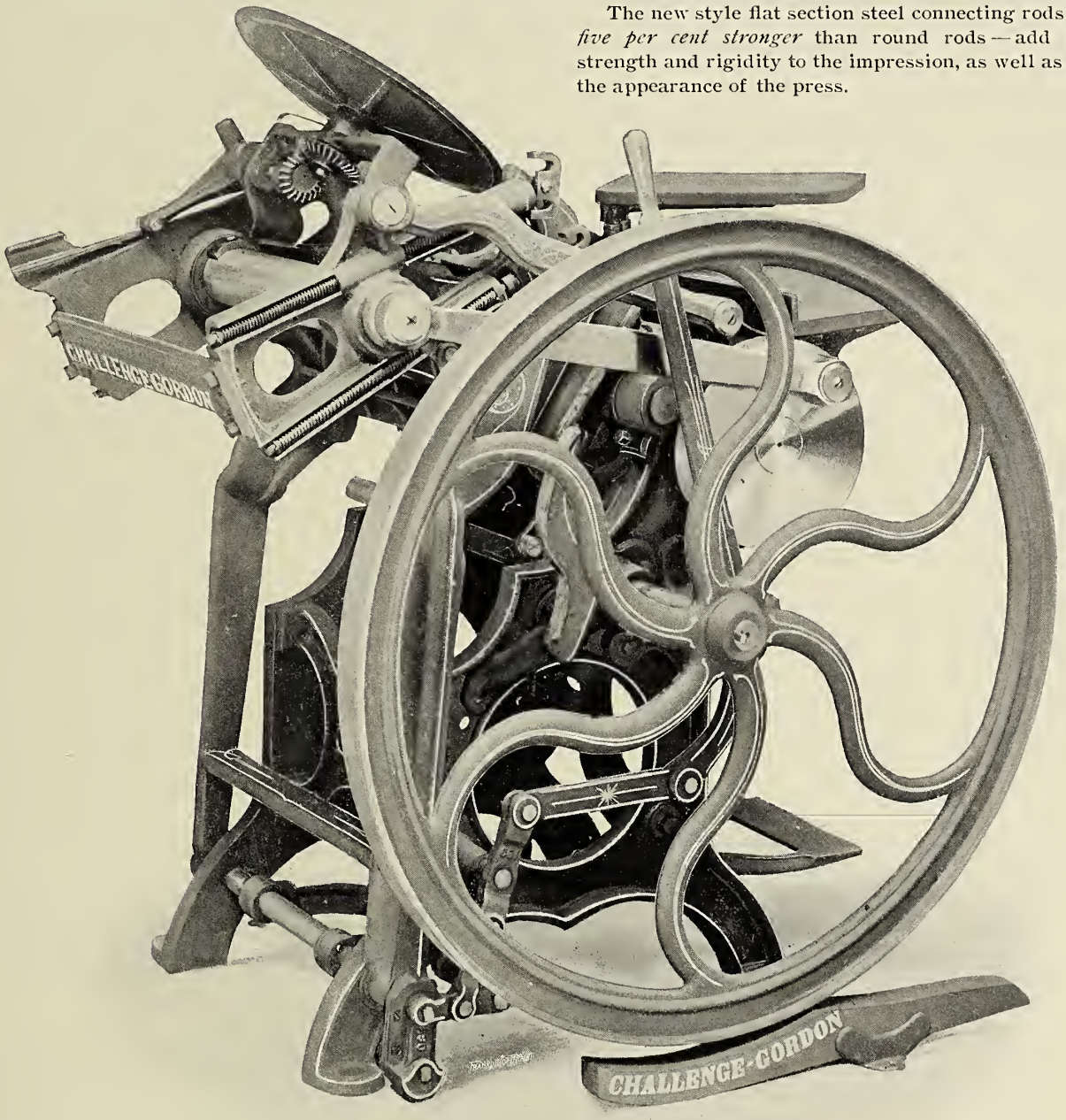
A NEW TYPE SPECIMEN BOOK.

P. H. Bresnan, formerly of Walker & Bresnan, and now the head of the P. H. Bresnan Type Foundry and Printers' Warehouse, 201-205 William street, New York, has just issued a specimen book of type, brass rule and printers' material. The book includes a full assortment of standard and display job faces and a large variety of roman and old style faces, besides many designs in brass rules and ornaments. All the important machines and materials for printers' use are fully illustrated and described. The book contains 180 well-printed pages, and is neatly bound in cloth, making a valuable compendium for the prospective purchaser.

MEDAL AND DIPLOMA ARRIVE.

The 1st day of June, 1896, was an occasion of some importance to The Challenge Machinery Company.

Of course, they'll tell you that they knew all the time that their Challenge-Gordon was the best press of its class ever made; but on the day mentioned they received evidences that others held the same opinion in the shape of a medal and diploma awarded their excellent machine at the great Columbian Exposition. These come better late than never; but if they hadn't come at all, the makers of the Challenge-Gordon would have continued to hold to the opinion that their press is the best job press on earth.



A glance at the accompanying illustration shows some of the excellent points of this press. Several recent improvements are worthy of notice.

The new impression throw-off, by which the eccentric shaft is held absolutely stationary, either *on* or *off* the impression, obviating undue wear, as is the case when the eccentric shaft is rolled by the oscillating of the bed. This improvement has been the aim of inventors for more than thirty years, but has not heretofore been accomplished.

The new noiseless disk motion is another feature that will be fully appreciated by all printers. It is positive in its action, insures the most perfect distribution, and requires but little power to actuate it; the pawl, ratchet and shaft—all the wearing parts—being cut out of solid steel, are more durable than anything heretofore invented for this purpose.

The new style flat section steel connecting rods—*twenty-five per cent stronger* than round rods—add increased strength and rigidity to the impression, as well as beauty to the appearance of the press.

The Challenge gripper-cam is outside the frame, has no slots or complications; there are no hinges in the gripper-bar, and the grippers may be depressed at any position of the platen without danger of injury to grippers, form or press.

Then there are the steel roller-sockets, highly finished and nickel plated. The platen, and all other moving parts, are carefully balanced, and the best workmanship throughout makes the Challenge-Gordon the lightest-running and strongest high-speed job press made.

An interesting illustration of the light-running qualities

of the Challenge-Gordon was recently shown. A full form was placed on one of the 8 by 12 presses, and a speed of 3,200 an hour was developed, using as a belt a piece of common wrapping twine, less than one-eighth of an inch thick, on an ordinary flat-faced pulley.

A complete descriptive circular of the Challenge-Gordon may be had of dealers, or directly from the makers, The Challenge Machinery Company, 2529 Leo street, Chicago.

HALF-TONE PRINTING

Requires the best distribution available and a very square and a very powerful impression. The impression must take off all the ink put on at each rolling, because an accumulation of ink on the very shallow plate soon fills it up and causes a muddy effect. The only type of job platen press that gives perfect results on half-tones is the Universal. The Gally Universal press is sold by all the branches of the American Type Founders' Company at a liberal discount from list prices. Several styles are made, all described in a very beautiful catalogue *de luxe* which lovers of fine printing will consider worthy of a place in their home libraries. Send for a copy to nearest branch of the great type company.

SOME NEW WOOD TYPE.

The American Typefounders' Company has had printed and is now sending out some specimen sheets of the newest styles of type for posters and other work of that description. The designs include the well-known Bradley and Jenson Old Style series, Howland and De Vinne series, and the De Vinne Italic. The sheets also give specimens of shaded series of the De Vinne and De Vinne Italic, as well as a number of very handsome wood borders and pointers. The success of all these popular faces in metal has led to a demand for the same type in larger sizes, in wood, and this want is now successfully filled. Always handsome in the small sizes, these letters seem to put on additional beauty when cut in wood, and the printer who can look at these sheets and not say that the letters are "simply elegant" would be lacking in sound judgment. For stylish, novel, artistic and legible effects there are no letters to be found as useful. The specimen sheets are stitched at the top and provided with an eyelet for hanging, so as to be ready for convenient reference when the time comes to order.

PRINTERS WHO WANT TO EXCEL

Should use the greatest care in selecting their type. Certain styles are now the fashion, and the public that pays for printing, to whom printers must cater, is not satisfied unless fashionable type styles are used. The public taste demands first of all Jenson Old Style, and in harmony with this is Bradley, all the De Vinnes — extra cond., cond., normal, extd., italic, outline and shaded — Columbus No. 2, Livermore and Florentine Old Style. These popular faces cost no more than inferior substitutes, and make the task of pleasing customers an easy one. Why buy the second-best when the best costs you no more? The leader of type fashions is the American Type Founders' Company, and it makes the best type in the world.

BACK FLAP GUM FOR ENVELOPES.

The Arabol Manufacturing Company's "Back Flap Gum," for envelope machines, solves a difficulty which has caused much annoyance. The complaint has often been heard that it is almost impossible to get gum which readily adhered to paper of sulphite pulp. Of this the *Paper Digest*, quoting from Hofman's *Papier Zeitung*, says: "Much of the popularity of the envelopes and fine wrapping papers made of sulphites is due to their handsome, glossy surface. In manufacturing envelopes, however, it appears that these papers do not readily accept adhesive applications, many envelopes after being pasted frequently coming apart. The smooth, glossy surface does not readily absorb the ordinary gum of commerce. Whether this difficulty is caused by the fact of the surface being glazed and without pores, or whether the peculiarity is endemic to the sulphite pulp, is more than we can determine at present." The rosin which is as a rule used in the sizing of such papers adds, no doubt, to the difficulty. At any rate, whatever may be the cause, the envelope makers in this country have no trouble, as the above-mentioned gum lifts and sticks the hardest sulphite and linen papers, whether rosin-sized or not.

THROUGH TRAIN SERVICE TO NEW YORK.

The traveler between Chicago and the East who wishes a pleasant trip will find in the through trains of the Lehigh Valley Railroad system in conjunction with the Grand Trunk a service which meets every requirement. The equipment is up to date in every particular, the dining-car service unsurpassed, and the scenery passed through is among the most picturesque to be found in this country. The train is solid vestibuled throughout and runs between New York, Philadelphia and Chicago, via Niagara Falls, without change.

The Black Diamond Express of the Lehigh Valley system, running between New York city and Buffalo, is justly called "the handsomest train in the world." It consists of a combination buffet and baggage car, two Pullman coaches and a Pullman parlor and observation car, all finished in polished Mexican mahogany and fitted with every convenience and luxury known to modern railroading. In addition to this magnificent train this company operates three fast express trains each way daily between New York, Philadelphia and Buffalo, and Niagara Falls, with a full complement of Pullman palace parlor and sleeping cars, with dining cars on the *a la carte* plan on all-day express trains. This line burns nothing but anthracite coal in its engines, doing away with the smoke and soot which is such a cause of discomfort in a railroad journey. The elegant equipment, luxurious dining-car service, and the attention and courtesy of the trainmen of the Lehigh Valley system are features that are appreciated by the traveling public.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 165 Pearl street, Boston, Mass., and all typefounders. All who are starting in business need these books.



AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 150 Nassau street, corner Spruce, New York.

BOOKS.

A LIMITED number of "UP-TO-DATE IDEAS" left. One sent to any address for 3 cents postage. HARRISON RULE MFG. CO., Norwalk, Ohio.

AGENTS WANTED—For "The People's Bible History," the latest and most popular work on Biblical topics. Prepared in the light of most recent investigations by some of the foremost thinkers in Europe and America. Copiously illustrated. Edited by Rev. George C. Lorimer, LL.D., with an introduction by Right Honorable William Ewart Gladstone, M. P. The best selling book extant. Write for circular and information to THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, $1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.

FROM MANASSAS TO APPOMATTOX—Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

JUST OUT—Specimen book of jobwork for 1896. Contains numerous up-to-date designs for high-grade jobwork; printed in colors; 50 cents, postpaid. KEYSTONE PRESS, Portsmouth, Ohio.

OLD CATO—The best written and most interesting book ever issued relating to that noble animal, the dog. Anyone having the care of or any affection for canines will find it of absorbing interest. The autobiography of a Newfoundland dog, designed to show a dog's view of dogs' life, and with it many views of human life. 664 pages. Handsomely illustrated. Elegantly bound. A book of value to young or old readers, and one an agent can do well with, as it appeals to all classes. Solicitor's outfit free. Sample copy $1. Exclusive territory given. Write for particulars. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

PLUCK'S PROGRESS, a unique booklet, printed in Turkish blue and Persian orange, including an artistic handmade paper cover, sent post paid, with a number of superior specimens of jobwork, for 25 cents. D. B. LANDIS, Pluck Art Printery, Lancaster, Pa.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO. 1921 Kinney avenue, Cincinnati, Ohio.

FOR SALE.

AT SACRIFICE, to close estate, Walter Scott & Co. drum cylinder press, bed 32 by 47, air springs, tapeless delivery; one year old. 10 by 15 Universal, 8 by 12 Gordon, 25-inch Rival lever cutter. Address "H 36," care INLAND PRINTER.

FOR SALE—A variety of secondhand printing presses will be sold at a sacrifice to make room. Write us. THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk avenue, Boston, Mass.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "H 10," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

ROUTER FOR SALE—New; table 14 inches; $35. Send for photo. C. H. CLARK, St. Johnsbury, Vt.

HELP WANTED.

WANTED—First-class half-tone operator; one thoroughly capable of producing high-grade work. ROPKEY-MASON ENGRAVING CO., Indianapolis, Ind.

WANTED—Traveling men, who visit printers, to carry our new process of producing lithographic work on letter presses, as a side line. Every printer buys at sight. A new and up-to-date idea. Send 10 cents to pay postage on catalogue. Good commissions. BALCH BROS. & WEST, Utica, N. Y.

SITUATIONS WANTED.

EXPERIENCED NEW YORK PRESSMAN solicits correspondence with reliable firm desiring energetic, up-to-date foreman. Address "H 42," care INLAND PRINTER.

MR. JOHN E. BLUE, who organized the Division of Awards, Bureau Engraving and Printing, Washington, D. C., and successfully completed the printing of the World's Fair Diplomas, will be disengaged after July 31, 1896, and will consider any proposition for permanent employment. Please address J. E. BLUE, Brielle, N. J.

PARTY thoroughly understanding manufacture of printing inks, varnishes, etc., wants position. Address "H 34," care INLAND PRINTER.

WANTED—Position by competent foreman. Have had years of experience in best offices. Steady and industrious. Address "H 44," care INLAND PRINTER.

WANTED—Positions, by two experienced photo-engravers, as photographer and etcher. Can take the work from beginning to end, with wood-cut finish when desired. Are capable of taking entire charge for anyone contemplating putting in a photo-engraving plant. Address "H 39," care INLAND PRINTER.

WANTED—Position as general superintendent or business manager of general printing and binding establishment; have filled such position for several years with house employing from sixty-five to eighty-five hands. Competent to figure on all kinds of work; strictly sober; best references. Address "F," care A. D. FARMER & SON, 111 Quincy street, Chicago.

WANTED—Situation by Linotype machinist; thoroughly competent; four years' experience; best of references. Address "H 16," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

BUSINESS IN MEXICO IS PROFITABLE. Printing is making rapid progress, and printers wish to buy American machinery and new material. A well-established printers' supply house wishes to extend this business in Mexico and wants a partner with $5,000 (or less) to be invested in the trade. Good success and profits guaranteed and the best mercantile references given. Address SOCIO MEXICANO, care *La Revista Tipografica* (Box 34), Yrapuato, Gto., Mex.

FOR SALE—A complete book and job office, fine stereotyping outfit, ruling machine, etc.; everything up to date; old established business, in a live manufacturing city of 30,000; will sell very cheap. Death of proprietor the reason for selling. Address "H 40," care INLAND PRINTER.

FOR SALE—A first-class job office with an established trade. Price, $2,000 cash. Material alone worth more than that to anyone wishing to start office elsewhere. Address Box 709, Asheville, N. C.

FOR SALE—A large printing establishment, book and pamphlet work, blank book making and general commercial business. A successful lithographing business in connection. Splendid opportunity for parties having money sufficient to do a large business. Address "H 50," care INLAND PRINTER.

FOR SALE—A profitable job printing business; running cylinder and five jobbers; must be sold to settle an estate. Full particulars by addressing IRVING W. ALLEN, Beverly, Mass.

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JOB OFFICE FOR SALE—Established eight years; good trade; doing a business of about $8,000 a year; located in Indianapolis, Ind. Manager has the "patent fever." $1,000 cash required, balance on easy terms. Address BENJAMIN F. WATSON, Indianapolis, Ind.

WANTED—Experienced man to purchase interest of retiring partner in well-established job office; rare chance for proper party to get into a paying business that will stand the closest investigation; incorporated for $10,000; no incumbrance; failing health reason for selling; city of 500,000; no triflers need answer. Address "H 50," care INLAND PRINTER.

MISCELLANEOUS.

ACCURACY SECURED AND TIME AND MONEY saved. Mailing lists of the printers, private printers, bookbinders, lithographers, rubber stamp makers and paper-box makers of Chicago. Up to date; corrected weekly. Circulars for the asking. BEN FRANKLIN CO., 232 Irving avenue, Chicago, Ill.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY, Centerville, Ind.

ANYONE knowing the whereabouts of Thomas Corcoran, a pressman and stereotyper, who left Nashville, Tenn., about a month ago with a show combination, will confer a favor by communicating with Miss Pearl Wilson, or informing Mr. Corcoran that it is very important that he return to Nashville at once.

A SAMPLE CAN, one pound, of our electric compound for overcoming electricity in presses, will be sent, prepaid, for $1.00, or the formula, which can be filled by anyone, for $5.00. It is superior to any on the market. L. W. MONSON, Wabash, Ind.

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CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

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MISCELLANEOUS.

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WANTED—One job printer in each town of 2,000 inhabitants to manufacture Four-Century Calendars. The best, cheapest and most permanent advertising specialty on the market. Every calendar a complete year. Profits large; sample and terms mailed on receipt of twenty-five cents. Amount paid for sample allowed in future deal. You need it. JOHN KACHELMAN, 16 Washington ave., Evansville, Ind.

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The Inland Printer SENT FREE—For $5.00 I will write twelve bright, crisp ads. specially for your business, and send you THE INLAND PRINTER for one year. Five dollars is *less than half* my usual charge for 12 ads. This extraordinary offer is made to advertise my work. TIMMONS, Ad. Writer, 190-192 Fifth ave., Chicago.

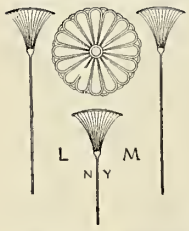
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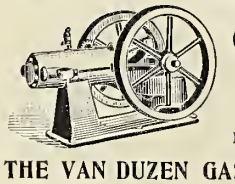
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Special Bargains in Machinery.

32-inch Brown & Carver Power Paper Cutter,	$190.00
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23x28 Hoe Drum Press,	300.00
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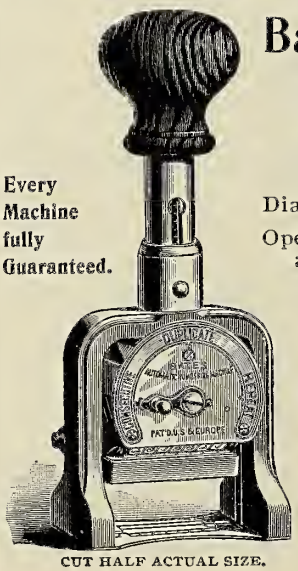
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LATHAM RIVAL POWER PAPER CUTTER.
LATHAM RIVAL LEVER PAPER CUTTER.
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LATHAM TABLE SHEARS.
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LATHAM STABBING MACHINE.
LATHAM ROLLER BACKER.
LATHAM STANDING PRESSES.
LATHAM INDEX CUTTER.
LATHAM ROUND CORNER AND PUNCHING MACHINE.

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These machines are all of modern construction and have no superiors in the market.

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1813 32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up.
1884 40 x 55 Hoe drum cylinder, 2-roller, rack and screw distribution, tape delivery, wire springs.
—— 34 x 46 3-revolution Hoe press, in fine order, with Folder attached.
2516 19½ x 24½ Taylor Drum, air springs, rack, screw and table.
—— 41 x 54 Potter Drum, 2-roller, spiral springs and tapeless delivery.
2567 21½ x 23½ Hoe Pony Cylinder, complete with overhead fixtures, wire springs.
2581 18 x 21 C. & B. Pony Cylinder Press, air springs and tape delivery.
2600 20 x 25 Campbell, complete, tape.
2632 26 x 34 Hoe, rack and screw, tapeless delivery.
2651 19 x 24 R. Hoe.
2657 21 x 26 Guernsey.
2675 37 x 52 Campbell, 2-rev., 2-roller, front delivery, rack and screw.
2691 29 x 46 Campbell Oscillator.
2696 23 x 28 Campbell, tapeless delivery, table distribution.
2709 25 x 35, 2-roller, rack and screw, spiral springs, tapeless delivery.
2711 Cottrell & Co. Litho. Press, takes stone 28 x 42.
2714 19 x 24 C. & B. Pony Press, air springs.
2724 32 x 46 Potter Job and News, tapeless delivery.
2727 4-roller Hoe, tapeless delivery, table distribution, wire springs, box frame.
2752 Three-revolution Taylor, six-column quarto.
2746 31 x 46 Country Campbell.
—— 6-column quarto Campbell complete, tapeless delivery.

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1400 Plow Cutter.
1669 14-inch Card Cutter.
2503 28-inch Anson & Hardy, iron frame, Plow Cutter.
2504 Eagle Card Cutter.
2744 26-inch Sheridan hand and steam power.
2757 30-inch Gem.
2758 30-inch Sanborn.
2777 30-inch Gage.

POWER CUTTERS.

2661 36-inch Dooley.
2674 38-inch Sanborn Star.
—— 42-inch Sheridan, nearly new.
—— 32-inch Acme.

HALF-MEDIUM JOB PRESSES.

2656 13 x 19 O. S. Gordon.
2771 13 x 19 Galley Universal, fountain and steam fixtures.

QUARTER-MEDIUM JOB PRESSES.

2720 10 x 15 Erickson.
2769 11 x 16 Baltimore Jobber, steam and throwoff.
2772 10 x 15 Peerless, throwoff.
2773 10 x 15 Peerless, throwoff.
2775 10 x 16 Improved Globe, steam fixtures.

EIGHTH-MEDIUM JOB PRESSES.

1114 7¼ x 11 Briggs Label Press.
—— 6 x 9¾ Standard.
2605 5 x 8 Columbian.
2722 8 x 12 Thompson's Colt's Armory, late improved.
2725 7 x 11 Gordon, with steam.
2728 7 x 11 Gordon.
2751 8 x 12 Baltimore.
2770 8 x 12 Baltimore Jobber, steam and throwoff.
2774 8 x 12 Peerless, throwoff.
2776 6 x 9 Columbia.

HAND PRESSES.

2655 8-column Hoe Washington.
2688 6-col. folio Army Press.

BOOKBINDERS' MACHINERY.

971 11¼-inch Sanborn Roller Backer.
2523 28-inch Rosback Perforator.
2548 Marshall Round Corner Cutter.
2550 24-inch Rosback Perforator.
2552 Hickok Stabber, foot power.
2585 28-inch Rosback Foot Power Perforator.
2951 13-inch Roller Backer.
2645 28-inch Donnell Perforator.
2649 24-inch B. & C. Perforator.
2653 28-inch Steam Power Perforator.
2637 Stabbing Machine.
2695 Sanborn Rotary Cutter.
2704 One Donnell Stub Folder.
2705 Marshall Foot Saw.
2713 18 x 24 Standing Press.
2715 24-inch Rosback Perforator.
2743 24-inch Rosback Perforator.
2746 28-inch Rosback Perforator.
2749 Semple Book Trimmer.
2755 28-inch B. & C. Perforator.
2759 Rosback Perforator.
2760 Black & Clawson Perforator.
2768 15-inch foot-power Sterling Perforator.

RULING MACHINES.

1882 36-inch Hickok Ruling Machine, feint line.
2565 Lithograph Ruling Machine.
2643 36-inch Hickok, with Springfield striker.
2638 Hickok, O. A., Striker.
2748 36-inch Hickok, with Blackhall striker.
2765 36-inch Hickok Ruling Machine.

WIRE STITCHERS.

1697 Brown Stapler, flat table, treadle.
1746 Stapling Machine.
2002 No. 2 Stapling Machine.
2554 Saddle Back Stapler.
2621 No. 4 Donnell.
2650 No. 8 Saddle Back Stapler.
2694 No. 3 Donnell.
2703 Stapling Machine.
2717 No. 11 Thompson, late improved.
2718 No. 11 Thompson, late improved.
2719 No. 11 Thompson, late improved.
2730 Bremer, to stitch ⅝ of an inch.
2731 No. 3 Donnell.
2732 No. 3 Donnell.
2734 Stapling Machine, flat table.
2735 Stapling Machine, saddle back.
2737 Bremer, to stitch one inch.
2738 No. 12 Thompson.
2739 No. 3 Donnell.
2740 No. 1 Donnell, steam power.
2741 No. 2 New Jersey, to stitch ⅜ inch.
2742 No. 3 New Jersey, to stitch ¾ inch.
2745 Bremer, to stitch ⅝ inch.
2754 No. 3 Donnell.
2756 Foot Power Stapler.
2761 Double-head Thompson.
2764 No. C Bremer.
2766 No. 3 Donnell.
2767 ½-inch Bremer.
2778 No. 1 Donnell, foot power.

PAGING AND NUMBERING MACHINES.

1332 Seybold Numbering Machine, 4 and 6 wheel steel head.
1453 Hoole, 4-wheel, brass head.
1455 Hoole, 4-wheel, brass head.
1456 Culver, Page & Hoyne, 4-wheel, brass head.
1457 Swalback, with 2 heads, 4 and 6 wheel, brass.
1459 Hoole, 4-wheel, brass head.
1691 Cooper Paging Machine, 4-wheel head.
1695 Hoole & Co. (Eureka), 6-figure steel head Numbering Machine, treadle.
1704 Hoole Paging Machine, 4-wheel head.
2624 Champion Paging and Numbering Machine, 4 and 6 wheel head.
2614 Cooper Paging Machine.
2641 White Numbering Machine, steam and foot power, 6-wheel head.
2721 Hoole Num. Machine, 6-wheel, brass head.

FOLDING MACHINES.

—— 6-column Forsythe.
—— 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
—— 6-col. Quarto Stonemetz No. 30, size A; folds sheet 22 x 28 to 33 x 46; 4 folds, for hand feed or attaching to press.
—— 6-column Dexter Folder.
1832 6-column Dexter Folder.
—— One 7-col. quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper.
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—— Lloyd Folding Machine.

ENGINES.

—— 10 horse-power Horizontal Steam Boiler nearly new.
1516 1 horse-power Shipman Oil Engine.
2648 10 horse-power Otto; fine condition.
2609 4 horse-power Charter Gas Engine.
—— 3 horse-power Charter.

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1750 ¾ horse-power Hawkeye Motor, 500 volts.
—— ¼ horse-power Motor.
2689 10 horse-power Edison Electric Motor, bought three months ago, 500 volts.

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1753 Stereotype Furnace.
1964 1 Dorman Stereotype Machine.
—— 1 12 x 25 Carleton, Caps & Co. Stereotype outfit.
2604 Murray Stereotype Machine. Saw Table, 24 x 24; Planer Table, 12 x 16; Trimmer Table, 18 x 24.
2693 One Carleton & Caps Stereotype outfit, with casting box, furnace, power saw and trimmer and shaver.
2698 Goss Stereotype Box, with patent trip, type-high bars, complete.

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MISCELLANEOUS.

Finishing Press; 50 Chases, wrought iron, all sizes; 2 Stereotype Beating Tables.
20 all-iron Hoe galley racks.
13 cases for brass bound boards.
2671 Engraver's Press.
2672 Two Transfer Presses.
—— Mitering Machine.
32 Patent Hoe Blocks. Smallest plate, 2¾ x 3¾; largest plate, 3½ x 4½.
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EVERY MACHINE on our list has been thoroughly overhauled and is guaranteed in perfect working order.

5–7

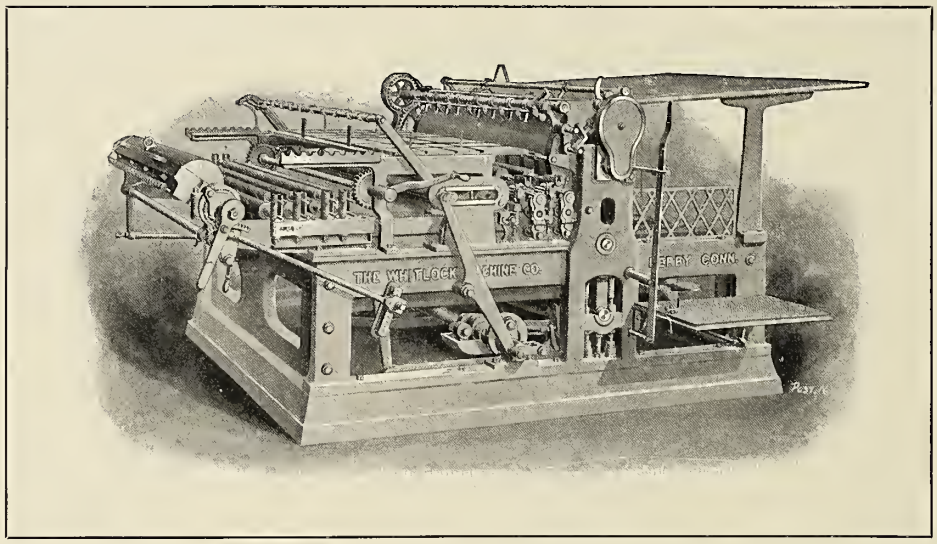
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10 Mason Building,
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THERE is "PIE" in this "PI."

THE subjoined matter consisted originally of thirty-one lines each set in a different face of STANDARD LINE type. After proving the form we "mixed it up." The words remain unchanged, their arrangement only having been altered. The first words of the thirty-one lines, however, are placed in consecutive order in the beginning of the "pied" form here printed. The length of the lines below is 35 ems of 12-Point; in the original matter their length is 27 ems 12-Point. For the First correct solution, placing the words and lines in proper order, and naming (as per names given in our sheets and books) the faces they are set in, we offer a

PRIZE OF $50

For the Second correct solution a PRIZE OF $25

For the Third correct solution a PRIZE OF $10

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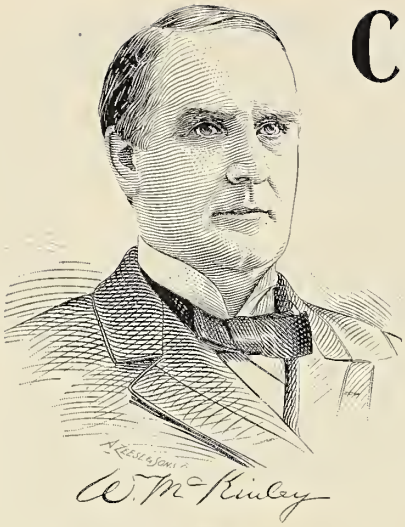
Standard prize that, necessary an study depend from of Standard production Standard a briefly Standard and *system* line, *had* to find rule, with *of* well *is* on range Leaders *with worth* verdict before. All series filling course printer. All Standard Line matter profitable to prominent printer. *For* it is the type to satisfy every quick and *economic* printer as the best. Standard Line is *the* greatest *system.* We view it as the *one sufficient* for practical or progressive printing. Profits *are* now numerous with *this* Line and the type is well appreciated. No printer will question the fact that the points of special excellence quickly and thoroughly *commend* the new type, and perhaps require *no further* additional dissertation to readily declare *the* usefulness of it. The gratification becomes wider by *extending* purchase of *faces cast* upon the simple Line used for plain or *other material.* Another *point any* one may pause *on* to be considered, *and* a *feature* to be mentioned: *Leaders* line accurately *with* every face *and* body; the setting in position by compositor is subject *to* any requirement and *will* do *it* justice; justification in combination *on any* body, If point *leads* or slugs *alone* be *the* means The feature in legal blanks of 2-Point *faces* in brass we offer as justified in *every* typographic specimen. When *all* have the entire fancy *printing* outfit, *their* sizes of all leaders will Line accurately *All* single *letter-* itself *cast* to line by any other shown classes the caps *of* any *one* body are on *same* Line *will* line *other as* small caps, also leaders a any a *bill bodies*, *be* but *be body* be *body* can *cast* could can *date-* dotted, ever few events far *face* had *heads* hence have it in *line* leads lengthy *lines* lead means may of of *on* of of *on* or of of of point Rome. rest roads *slugs.* so than *this* the this *that thus* that time that them upon will what *would* what would will

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Inventors and Manufacturers of STANDARD LINE TYPE

217-219 Olive Street, SAINT LOUIS

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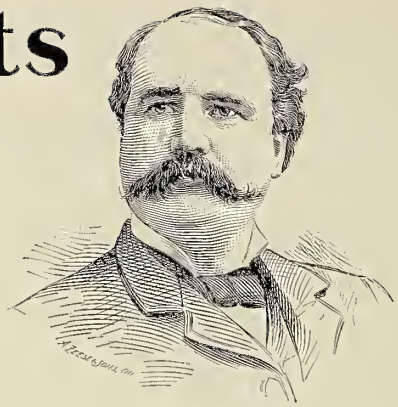
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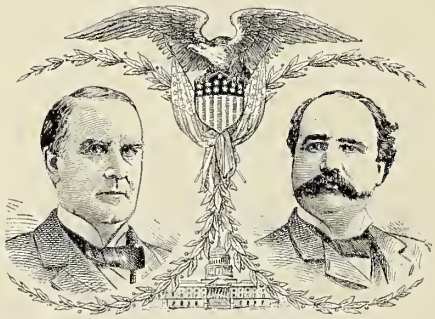
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Combination Portraits (like cut below),	one column,	$ .75
" "	two "	1.50
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Send for Sheet showing complete set of various sizes, also Eagles, Flags, etc.







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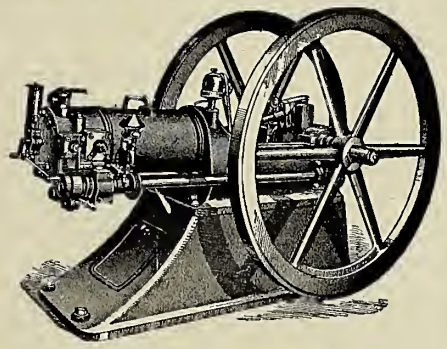
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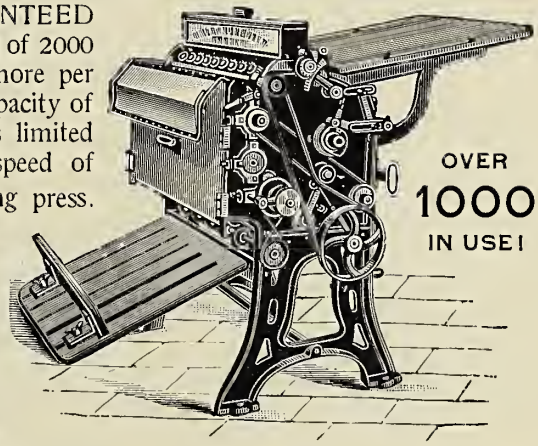
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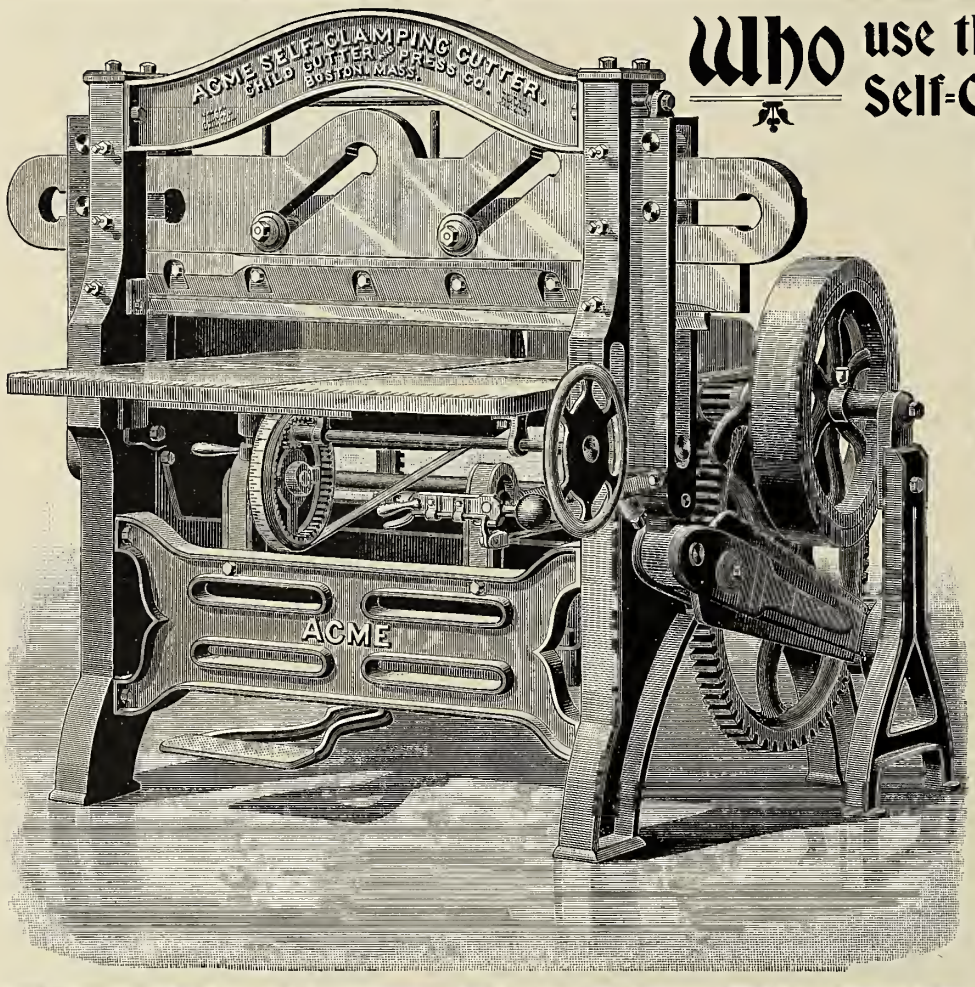
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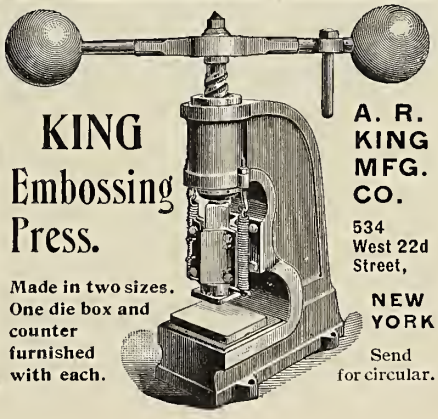
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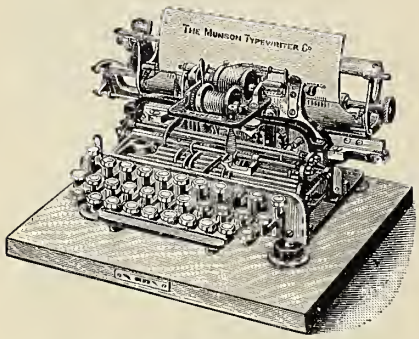


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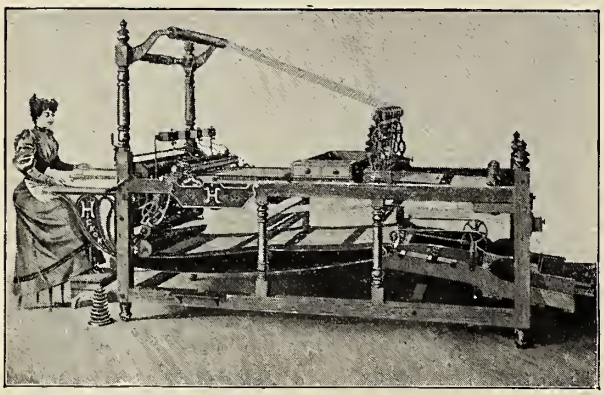
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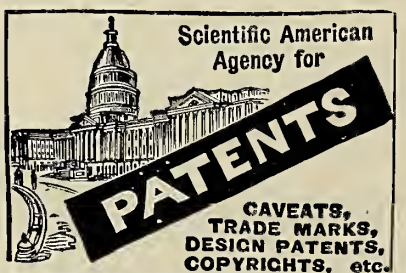
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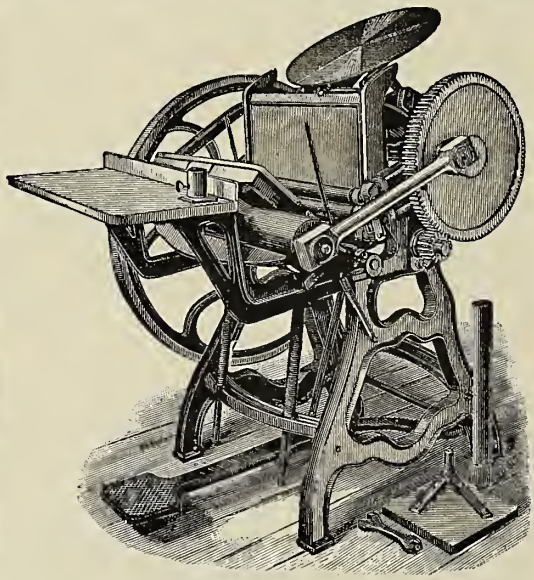
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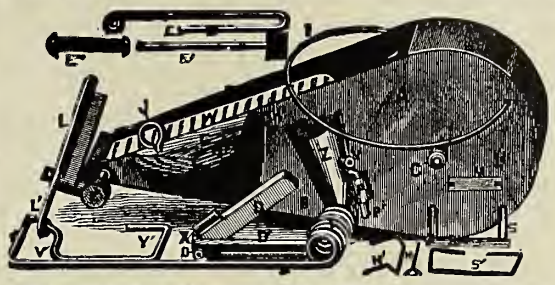
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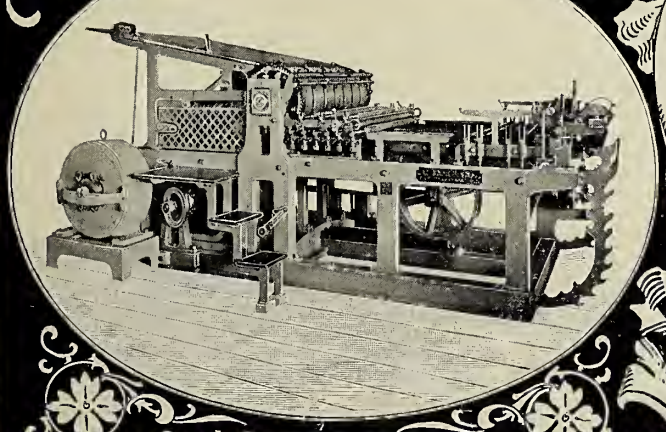
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BOOKBINDERS' SUPPLIES.

American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

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American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

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Whiteson's Embossing Composition is the best. For sale everywhere.

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Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

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Ault & Wiborg Co., The, Cincinnati and Chicago: Ault & Wiborg, New York.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

INK MANUFACTURERS.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefounding Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works), manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

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American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

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Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

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Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

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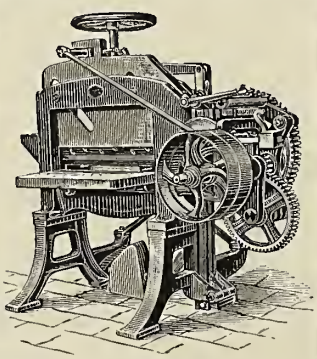
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....1855....

Machinery for the whole Paper Industry...



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	$	Mk.	$	Mk.	$	Mk.	$	Mk.	$
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82½	....	.....	4700	1,119.20	500	119.00	200	47.60	...	....

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTING KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

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Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

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New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

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American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

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Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

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Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

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Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

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American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
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New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefounding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Typefounding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217 and 219 Olive street, St. Louis, Mo.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

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American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

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AMERICAN PRESSMAN, official organ of the International Printing Pressmen's Union of North America. A technical trade journal devoted to the interests of Presswork and to all Pressmen. $1.00 per annum; sample copy, 10 cents. Advertising rates on application. If you want to keep up with the times in your trade subscribe for it. If you want to sell good goods at a profit advertise in it. Robert D. Sawyer, editor, 350 Dearborn street, Chicago.

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DEUTSCHER BUCH- UND STEINDRUCKER, a monthly publication, devoted to the interests of printers, lithographers and kindred trades. The best German trade journal for the printing trades. Manufacturers and dealers in printers' supplies who wish to introduce or extend their business on the European continent, will find this publication a good medium for advertising. Yearly subscription to foreign countries, $1.25, post free. Sample copy, 10 cents. Address, 19 Dennewitzstrasse, Berlin W 57, Germany.

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GEYER'S STATIONER, issued every Thursday, devoted to the interests of stationery, fancy goods and notion trades; $2.00 per year; single copies, 10 cts. Andrew Geyer, publisher, 63 Duane street, New York.

LA REVISTA TIPOGRAFICA, a bimonthly journal of the graphic arts and the only one in Mexico devoted to printing. Mexico is making rapid progress; business is profitable, and printers are anxious to buy new machinery and material. Manufacturers and dealers in printers' supplies who wish to introduce or extend their business in this country, will find this publication the best medium for that purpose. It circulates among all printing offices and publishing houses and also reaches many printers in South America. Send for rates. Subscription, $1.00 (American currency) per year. Sample copies, 15 cents (American stamps). Ed M. Vargas & Co., publishers, P. O. Box 34, Yrapuato, Gto., Mexico.

MODERN ART, quarterly, illustrated; edited by J. M. Bowles; published by L. Prang & Co., 286 Roxbury street, Boston. The most artistically printed periodical in the United States. In 12-point old style antique, in red and black, on French handmade, rough-edge paper, with wide margins and large initials. "A work of art itself."—Chicago *Tribune.* $2.00 a year. Sample copy, 50 cts. in stamps. Circulars free. Poster, 25 cents.

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NATIONAL PRINTER JOURNALIST is a standard publication on newspaper making. It covers every department—business management, news, editorial, advertising, circulating and printing. It is the official paper of the National Editorial Association, and contains all the papers and discussions before that body. It also contains reports of the meetings of State and District Press Associations, United Typothetæ of America and other employing printers' organizations. $2.00 per year, $1.00 for six months, 20 cts. per copy, none free. B. B. Herbert, editor, 327 Dearborn street, Chicago.

NEW ENGLAND PRINTER AND ALLIED TRADES JOURNAL, officia organ of the Boston and New England Typographical Unions. A distinctively labor trade magazine. Published at 72 Essex street, Boston, Mass., C. W. Gould, Manager. Terms, $1.00 per year.

NEW ENGLAND STATIONER AND PRINTER, devoted to the interests of stationers and printers. Published monthly; $1.00 per annum; sample copies, 10 cts. Chas. C. Walden, publisher, Springfield, Mass.

NEWSPAPER WEST (monthly), for advertisers, writers, publishers and artists. Subscription, $1. Ewing Herbert, publisher, Hiawatha, Kansas.

PAPER TRADE JOURNAL; established 1872; every Saturday; $4.00 a year; single copies, 10 cts. Howard Lockwood & Co., publishers, N. W. corner Bleecker street and South Fifth avenue, New York.

PHOTO-BEACON, devoted to photography. It aims at dealing with all phases of the art in a plain, practical way. $1.00 a year; single copies, 10 cts. Published by The Beacon Publishing Co., 15 Tribune Building, Chicago.

PHOTOGRAPHIC TIMES is acknowledged the leading photographic magazine of the world. Published monthly at 60 and 62 East Eleventh street, New York, U. S. A. Subscription price by the year, $4; single copy, 35 cts.

PRACTICAL PROCESS WORKER AND PHOTO-MECHANICAL PRINTER. The only magazine published in the United States devoted exclusively to the interests of photo-engravers. Published monthly by the Scovill & Adams Co., of New York, 60 and 62 East Eleventh street, New York. Subscription price, 50 cts. per year.

PRESS AND PRINTER; established 1887; weekly; $1.00 a year. First of all a newspaper, covering everything connected with printing and publishing. Circulates chiefly among newspaper and job printers from Cape Breton to British Columbia, from Manitoba to Texas. Advertising rates high in order to avoid big display and to keep the paper small so that busy men will have time to look it all through every week. Published for business rather than for beauty. Sample copy free. Press and Printer, 68 Devonshire street, Boston, Mass.

PRINTER AND PUBLISHER is the only journal in Canada representing the printing and publishing industry. It is issued promptly on the 15th of every month. It contains information of value, articles of general interest and is well illustrated. Advertising rates reasonable for good service. Subscription price, $2.00 per year; 20 cts. per copy. Printer and Publisher, Toronto or Montreal.

PRINTING TIMES AND LITHOGRAPHER, for printers and all kindred trades. Aims straight for practical work, which is now acknowledged by all who see it. Subscription, 5 shillings per annum. Printed and published by Lewis Hepworth & Co., Ltd., 165 Queen Victoria street, London, and Vale Road Works, Tunbridge Wells, England.

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SCOTTISH TYPOGRAPHICAL CIRCULAR; established 1857; published monthly; by post, 1s. 6d. per annum. Order from William Fyfe, 17 Dean Park street, Edinburgh. The only printing trade paper published in Scotland, and the best and cheapest medium for trade announcements. Advertisements and communications sent to the editor, care of Messrs. McFarlane & Erskine, St. James' square, Edinburgh, receive prompt attention.

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THE WRITER, the only magazine in the world devoted solely to explaining the practical details of literary work. Subscription, one year, twelve numbers, $1.00; single copies, 10 cents. Address P. O. Box 1905, Boston, Mass. Mention THE INLAND PRINTER.

TRADE PRESS, a monthly magazine devoted to the interests of special journals and special advertising. Its special attention is given to methods of conducting trade and class journals, principles which underlie trade journal advertising and advertising in special fields, catalogue making, and it aims to show each month fine specimens of up-to-date engraving, new type faces, fine printing inks, and good paper. It will contain two novel and interesting departments, Money Makers for Advertisers and Money Makers for Publishers, two treasuries of good ideas and suggestions. Subscription, $1 a year; single copies, 10 cts. Advertising rates on application. Irving G. McColl, Editor and Manager. Address, 324 Dearborn street, Chicago.

TYPOGRAPHICAL JOURNAL (official paper of the International Typographical Union of North America) is replete with information of interest to the craft. If you want to know what the publishers, printers, pressmen and stereotypers are doing, read it. The largest paid circulation of any trade journal published. Technical information of interest to manufacturer, buyer, user and all those interested in the printing trade. Typographically the equal of any publication on earth. Published semi-monthly, 25 cts. per annum. Address The Typographical Journal, De Soto Block, Indianapolis, Ind.

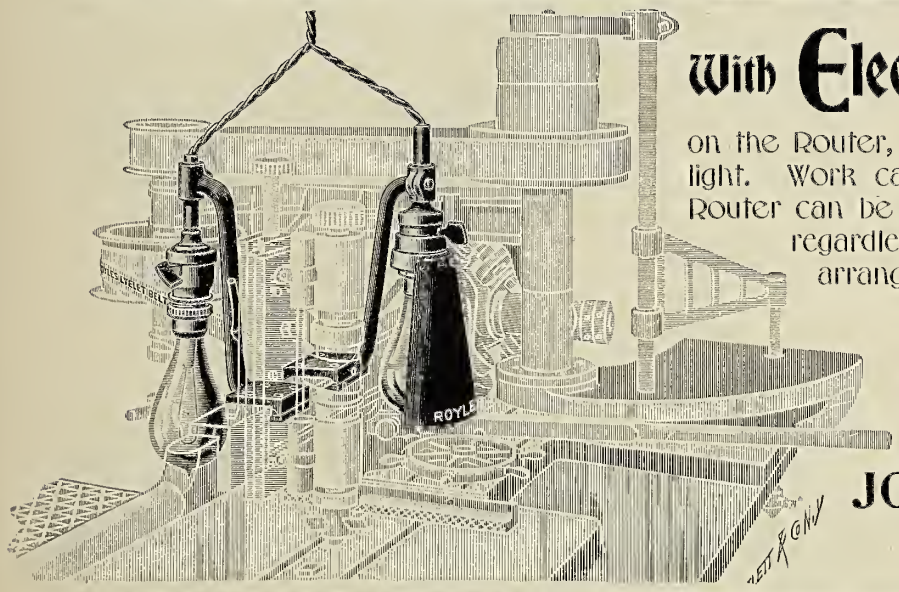
UNION PRINTER AND AMERICAN CRAFTSMAN, the advocate of the organized labor of the country. The best trade paper published in the East. Subscription rates, one year, $1.00; six months, 50 cts. Warren C. Browne, 12 Chambers street, rooms 9 and 10, New York.

UNITED STATES PAPER-MAKER, devoted to the interests of paper-makers. Published monthly; $2.00 per annum; sample copies, 20 cts. Chas. C. Walden, publisher, 132 Nassau street, New York.

WESTERN ADVERTISER, a monthly journal for business men, devoted to advertising interests. Subscription, $1.00 a year; six months, 50 cts. Gives all that is latest and best in regard to advertising. Advertising rates made known on application. Chas. D. Thompson, editor and proprietor, 312 Karbach Block, Omaha, Neb.

WILSON'S PHOTOGRAPHIC MAGAZINE, an up-to-date, illustrated technical journal for photographers and process workers. Gives special supplement in every issue devoted to the latest process methods, color reproduction, etc. Every process man should subscribe for 1896. $3.00 per year. Single (current) number, 30 cts. Sample copy, 10 cts. Edward L. Wilson, 853 Broadway, New York.

WORLD'S PAPER TRADE REVIEW, published every Friday. A weekly journal for papermakers and engineers. The world's commercial intelligence relating to mill construction, the paper and allied trades. A weekly record of imports at and exports from all United Kingdom ports. The journal for all connected with or interested in paper, wood-pulp, or the chemical and mechanical industries as affecting paper manufacture. £1 per annum, post free to any address in the world. Send for sample copy gratis and post free. W. John Stonhill, editor, publisher and proprietor, 58 Shoe Lane, London.

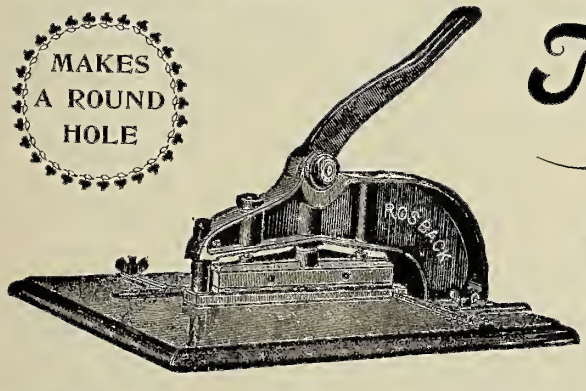


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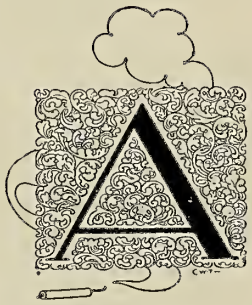
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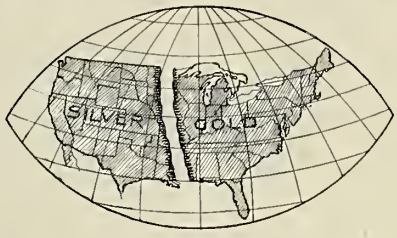
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ON THE MONEY QUESTION.

Some want Gold Money.
Some want Silver Money.
Some want Paper Money.

It is a fact that Paper Money is made on paper manufactured by The J. W. Butler Paper Company, Chicago.

If you are a good printer, **you** can make money on paper manufactured by The J. W. Butler Paper Company, Chicago.

You can't **help** making money if you use, exclusively, paper manufactured by The J. W. Butler Paper Company, Chicago.

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MAKE MONEY

While the Country is divided on the MONEY QUESTION, it is unanimous on

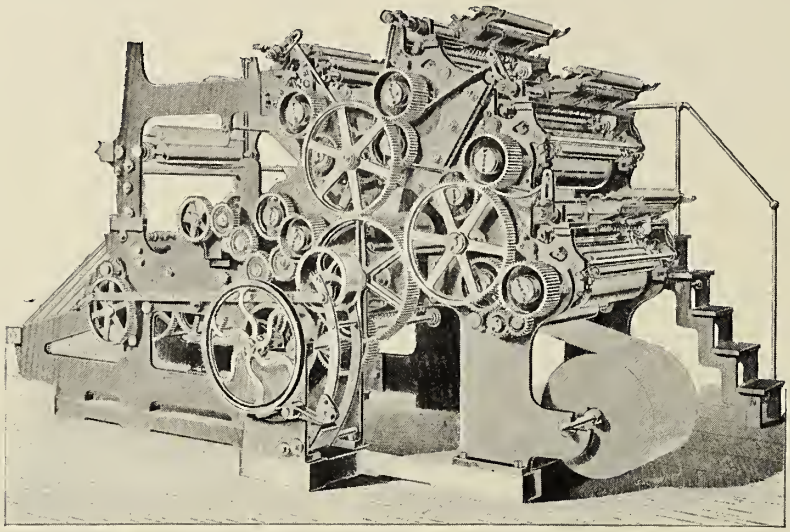
THE PAPER QUESTION

and all agree that

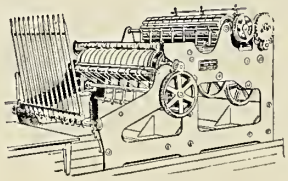
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PAPER
·THE BEST·

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6-1

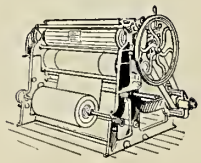


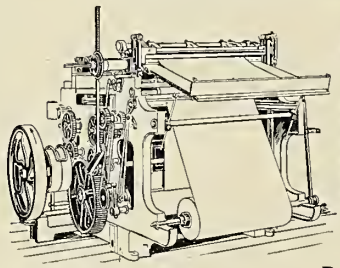
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

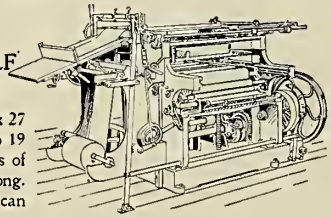
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





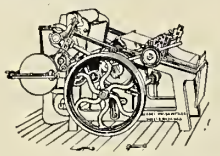
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



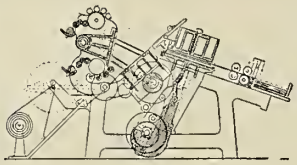
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



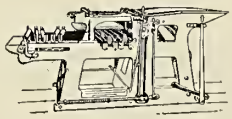
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



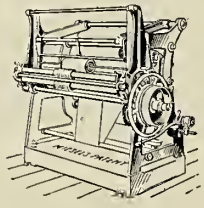
PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



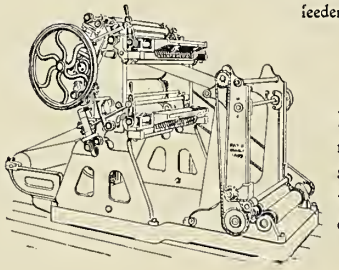
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



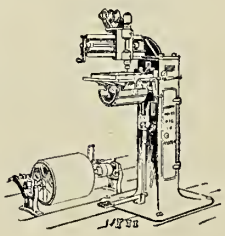
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

THE KIDDER PRESS MANUFACTURING CO., 26-34 NORFOLK AVE., BOSTON, MASS.

If you are looking for Printing Machinery for some specialty, write to us.

SUFFOLK ENG. CO. BOSTON

Mr. Emerson on the "New Model"—

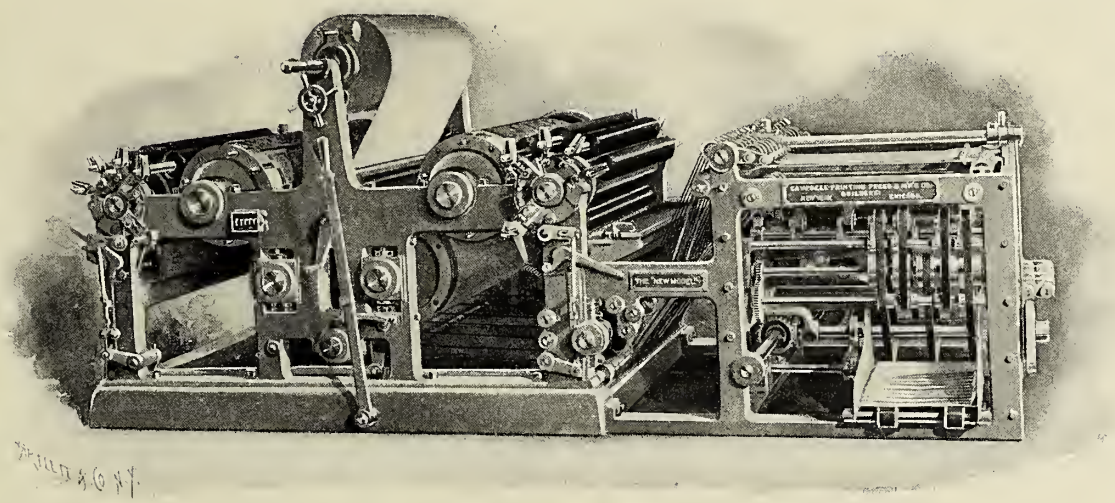
"The press runs delightfully—its motion is as smooth as a poem. It gives no trouble whatever. We run it with the regularity of the trains, without hindrances or delays of any kind.

Its adjustments are so simple and easy that no man with fair practical knowledge of a printing press need hesitate to run it.

We have obtained the full speed you guarantee, and the 'small man and big boy' is absolutely all the working force necessary to make the plates and run the press.

Very respectfully,

J. M. EMERSON,
Ansonia Sentinel,
Ansonia, Conn."



THE NEW MODEL.

NOTE.—Mr. Emerson's reputation is such that his example may be followed with safety and profit.

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.

334 Dearborn Street, Chicago.

An Open Letter

OFFICE OF THE

CAMPBELL PRINTING PRESS & MFG. CO.

BUILDERS OF

SHEET PRINTING, WEB PERFECTING AND
PAPER FOLDING MACHINERY.

5 Madison Ave., New York, August 22, 1896.

Miehle Printing Press & Mfg. Co.,
Chicago, Ill.:

Gentlemen,—When you issued to the world the broad challenge "Have him write it in the contract," and we unqualifiedly accepted it for the "Century," we presumed a contest would ensue which would enable those interested in the use of printing machinery to determine the relative values of our respective machines.

That you have since avoided the issue which usually follows such a challenge and its acceptance, and by so doing have left undecided a controversy of your own instigation, we attribute not to the lack of conviction upon your part, or to the absence of that courage which is said to come of conviction, but rather to a conservatism which shrinks from risking so much upon a move which might, perchance, be lost.

We respect the wisdom of a business policy which abhors risk, and therefore do not now seek to deny you the privileges of its beneficent security; but we feel it our duty to point out that at least one method of terminating the present controversy still remains, which is equally decisive, and is fraught with not the slightest risk of mischance to you.

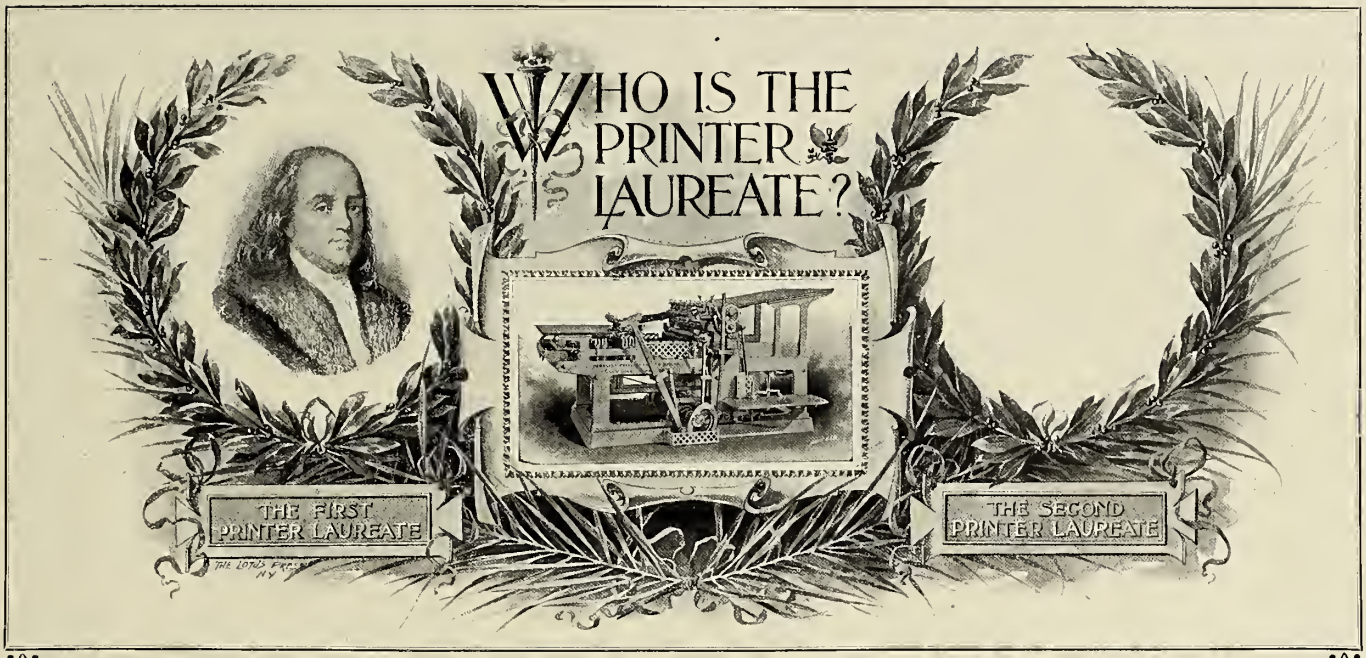
You will agree that both machines cannot be the best machine; that one must be superior to the other, and that that superiority must rest upon a substantial basis of mechanical reasons which may be readily ascertained and easily understood. This being so, we propose that each prepare a paper which shall discuss comparatively the "Miehle" and the "Century"; that both presses be considered exhaustively from the standpoints of Mechanical Construction, Producing Capacity, Quality of Product and Economy of Operation; and that both papers appear simultaneously in a given number of "The Inland Printer."

You will admit that the printer is entitled to the fullest light which public discussion may throw upon the various machines offered him, and therefore, we hope, will gladly welcome the proffered opportunity of showing how and why the "Miehle" is supreme, now that the "Century"—that magnificent piece of modern designing—is on the market.

Respectfully,

Campbell Printing Press & Mfg. Co.

of Interest to You!



The Battle of the Giants!

Progress in the voting seems to have divided the voters into two great classes—the Newspaper Printers and the Commercial Printers. The former have concentrated their efforts and votes upon one candidate, Mr. B. B. Herbert, and he now has a comfortable lead over his nearest competitor. The Commercial Printers, on the other hand, have divided their vote among several representative men; herein lies their weakness. If they should now unite upon one candidate, then, indeed, would come the Battle of the Giants!

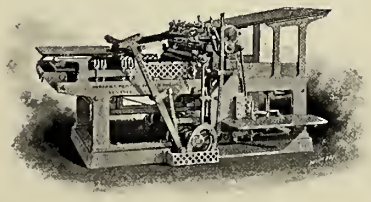
Mr. Nathan holds on to second place with marvelous persistency. Mr. Johnston wrests third place from Mr. Orr, and Mr. De Vinne passes the two hundred mark. Mr. John F. Earhart has come out of the West and jumped into sixth place since the last report.

Mr. W. W. Pasko, Chairman of the Committee, reports votes registered to August 20, 1896:

	No. of Votes.
B. B. HERBERT (National Journalist), Chicago,	1,838
PAUL NATHAN (Lotus Press), New York,	466
WM. JOHNSTON (Printers' Ink Press), New York,	360
LOUIS H. ORR (Bartlett & Co.), New York,	293
THEO. L. De VINNE (De Vinne Press), New York,	213
J. F. EARHART, Cincinnati,	132
ANDREW McNALLY, Chicago,	56
THOMAS MacKELLAR, Philadelphia,	51
H. T. ROCKWELL, Boston,	47
CHAS. E. LEONARD, Chicago,	27
W. H. WOODWARD, St. Louis,	22
HENRY O. SHEPARD, Chicago,	12

A. V. Haight, Poughkeepsie, N. Y., 9 votes; A. O. Bunnell, Dansville, N. Y., 7 votes; David Ramaley, St. Paul, Minn., 6 votes; R. R. Donnelley, Chicago, 5 votes; Robert Whitte, Richmond, 5 votes; C. A. Dana, New York, 5 votes; Thomas Todd, Boston, 4 votes.

New votes registered for A. H. Pugh, Cincinnati, 1; Jas. Redfern, Philadelphia, 1; J. E. Brown, Newman, Ga., 1; N. S. Pattenger, Savannah, Ga., 1; Con. Hubbard, St. Louis, Mo., 1; C. N. Browing, Xenia, Ohio, 1; Geo. Tall, Baltimore, Md., 1; Geo. B. Matthews, Buffalo, N. Y., 1; Edw. B. Louderbough, Dover, Del., 1; J. J. Little, New York, 1.



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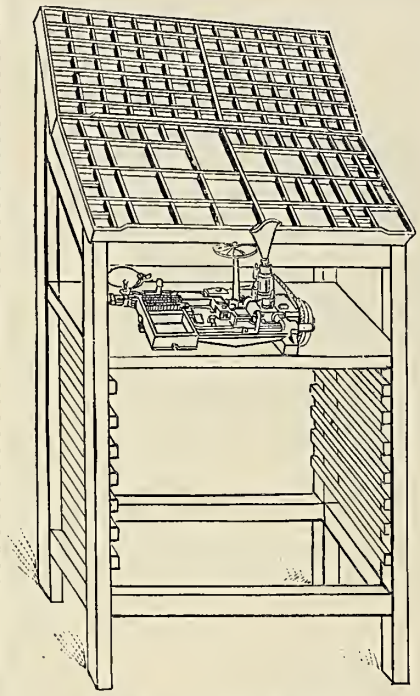
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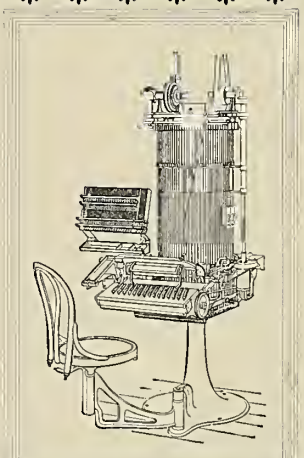
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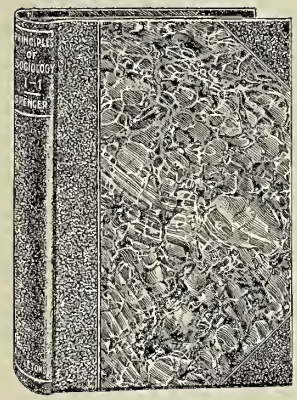
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Chicago—Blakely Ptg. Co.; Brown, Cooper Typesetting Co., Howard & Wilson Pub. Co., *Die Rundschau*, *Ram's Horn*, W. B. Conkey Co., F. K. True & Co.

Philadelphia—Geo. F. Lasher, Harper & Bro., Patterson & White, Dunlap Printing Co.

Indianapolis—Levey Bros. & Co.

Des Moines—George A. Miller Ptg. Co.

Topeka—Kansas State Ptg. Co.

Louisville—George G. Fetter Ptg. Co.

Lansing—Robert Smith Ptg. Co.

Saginaw—Seeman & Peters.

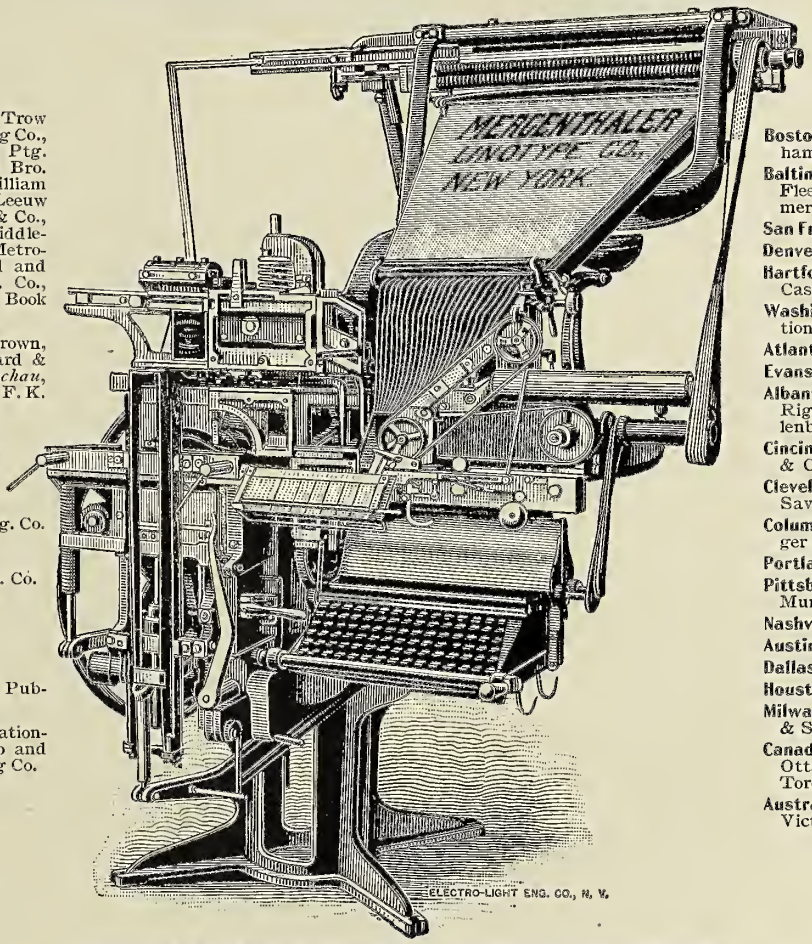
St. Paul—West Publishing Co.

Kansas City—Hudson-Kimberly Publishing Co.

St. Louis—Buxton & Skinner Stationery Co., C. H. Mekeel Stamp and Pub. Co., Machine Typesetting Co.

Helena—State Printing Co.

Rahway—The Mershon Co.



Boston—Public Library, C. A. Pinkham & Co., J. J. Arakelyan.

Baltimore—The Friedenwald Co., Fleet, McGinley & Co., Guggenheimer, Weil & Co., Thomas & Evans.

San Francisco—H. S. Crocker Co.

Denver—Smith-Brooks Printing Co.

Hartford—U. S. Stamped Envelope Co., Case, Lockwood & Brainard Co.

Washington—Hartman & Cadick, National Publishing Co.

Atlanta—American Pub. & Eng. Co.

Evansville—Keller Printing Co.

Albany—Century Press, J. B. Lyon, Riggs Printing Co., Wynkoop, Hallenbeck, Crawford Co.

Cincinnati—James Barclay, Williams & Co.

Cleveland—A. S. Gilman & Co., J. B. Savage.

Columbus—Orville Harrington, Trauger & Heer.

Portland, Ore.—Marsh Printing Co.

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Austin—Ben. C. Jones & Co.

Dallas—Bishop-Johnston Co.

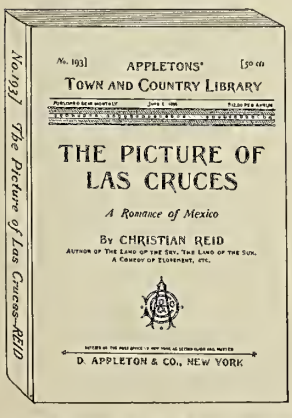
Houston—Andrew & Culmore.

Milwaukee—Ed. Keogh, J. H. Yewdale & Sons Co.

Canada—Montreal, John Lovell & Son; Ottawa, Government Ptg. Bureau; Toronto, Carswell Co.

Australia—Melbourne, Massina & Co.; Victoria, Sands & McDougall.

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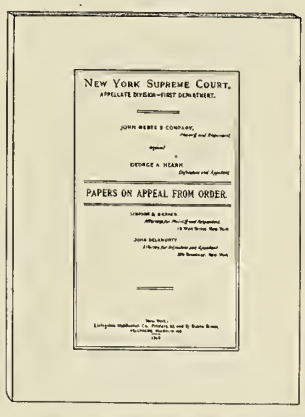
"The Picture of Las Cruces," published by D. Appleton & Co., New York, printed from type set on a Mergenthaler Linotype. Can be seen at any news stand.

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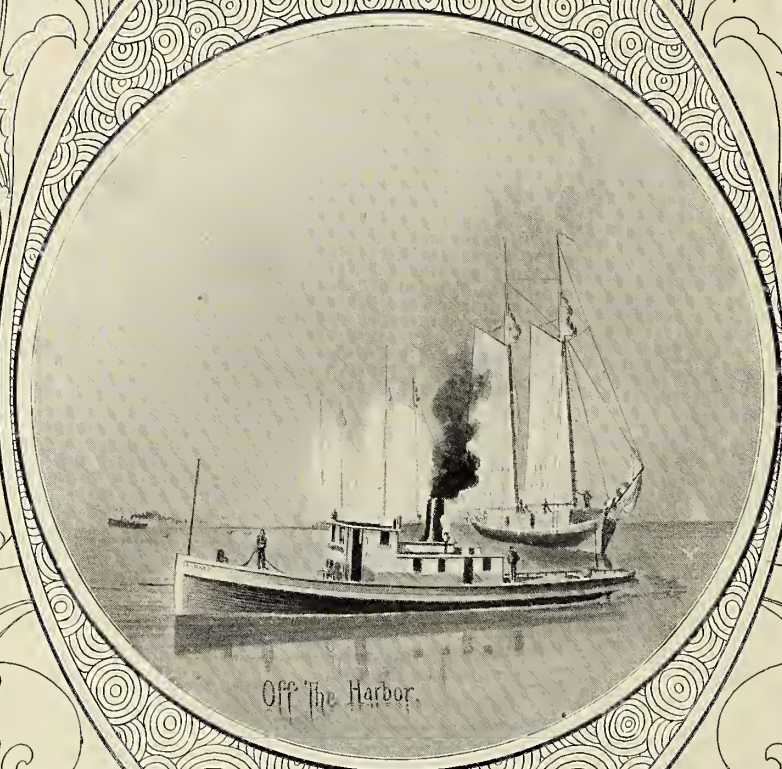
Tribune Building, New York.

PHILIP T. DODGE, President and Gen'l Manager.



"New York Supreme Court—on Appeal from Order," printed by Livingston Middleditch Co., New York, from type set on a Mergenthaler Linotype Machine.

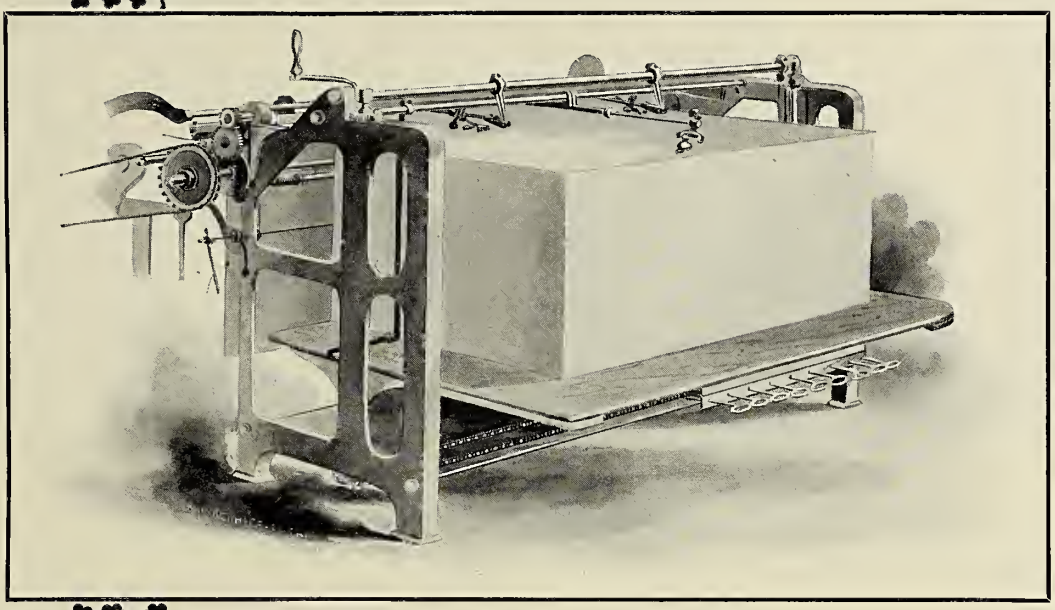
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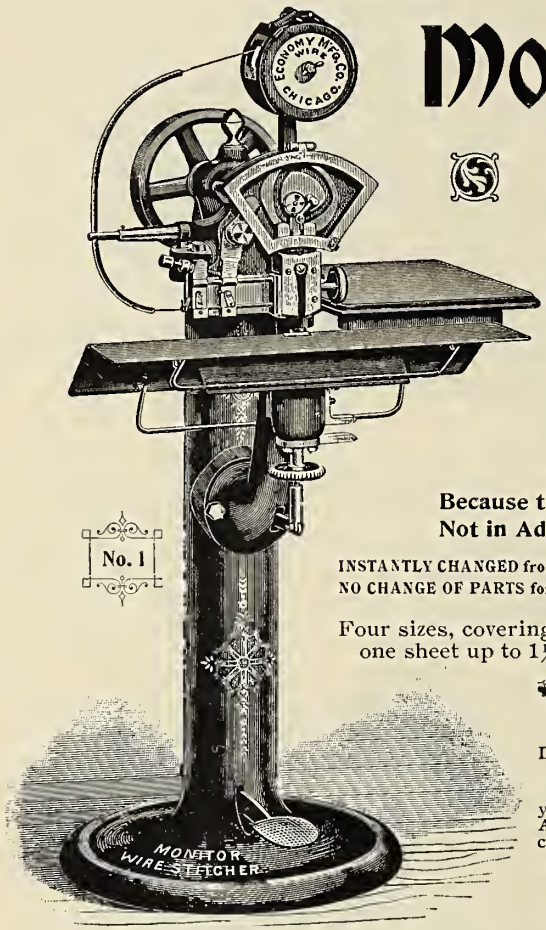
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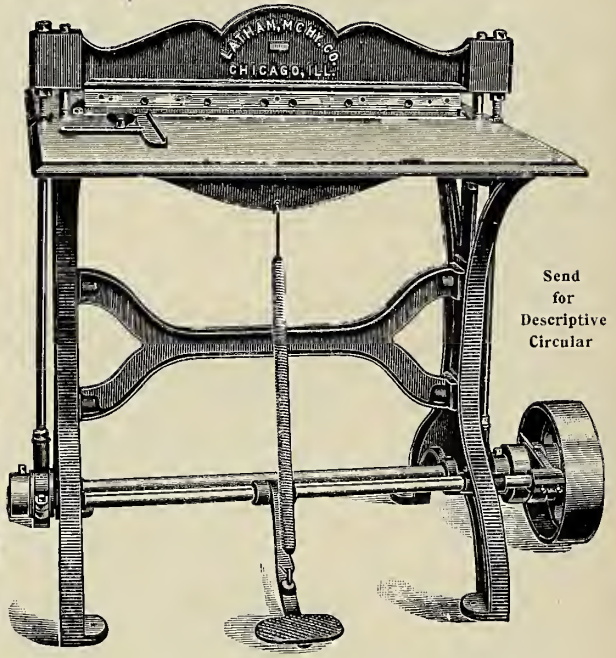
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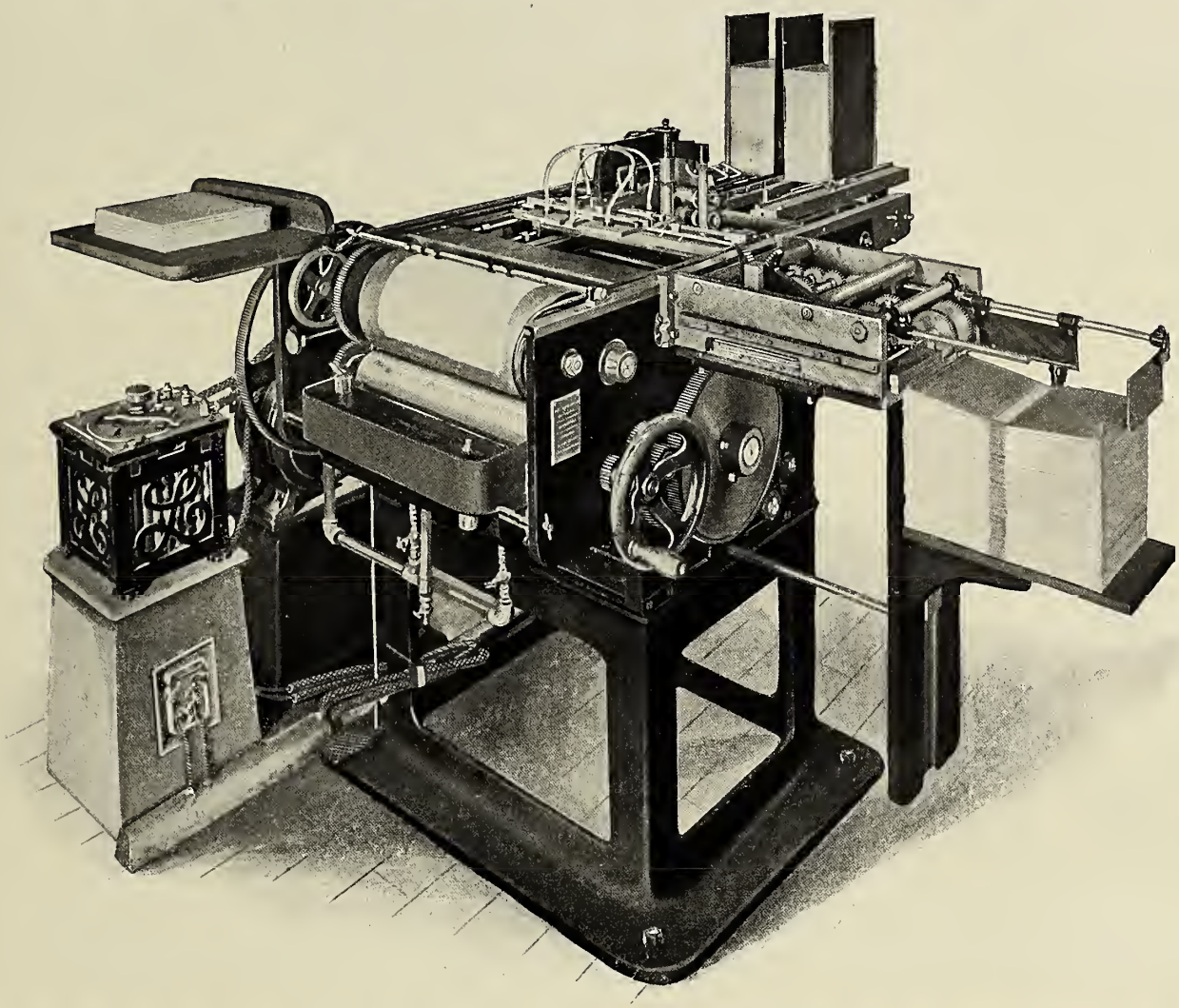
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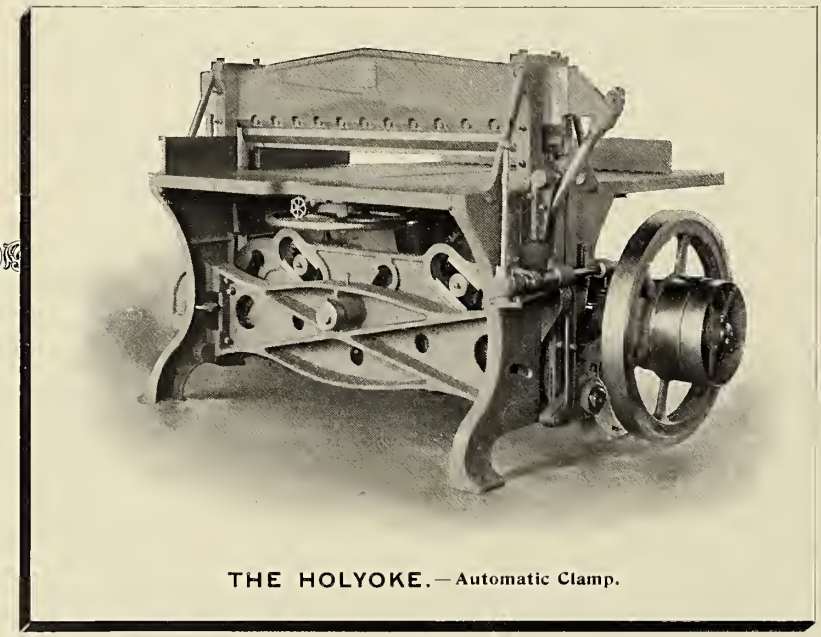
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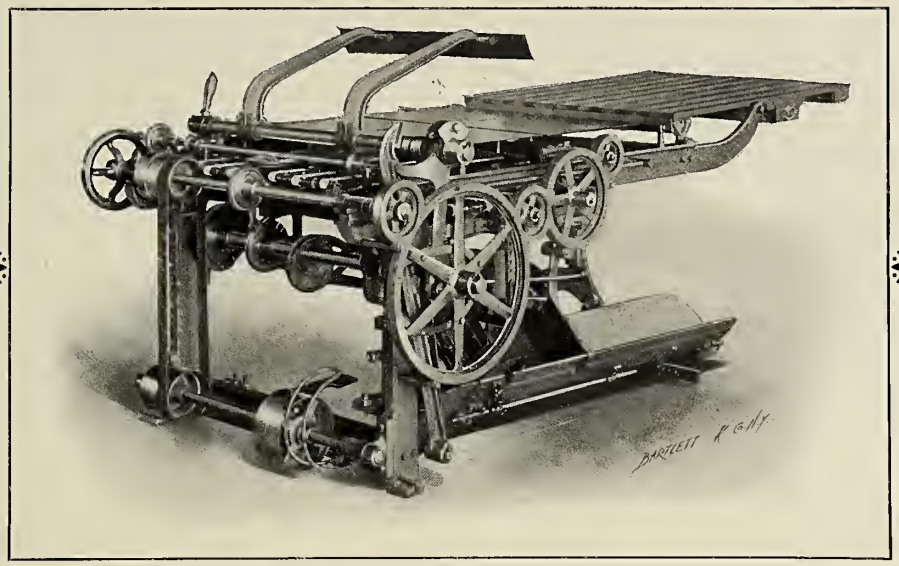
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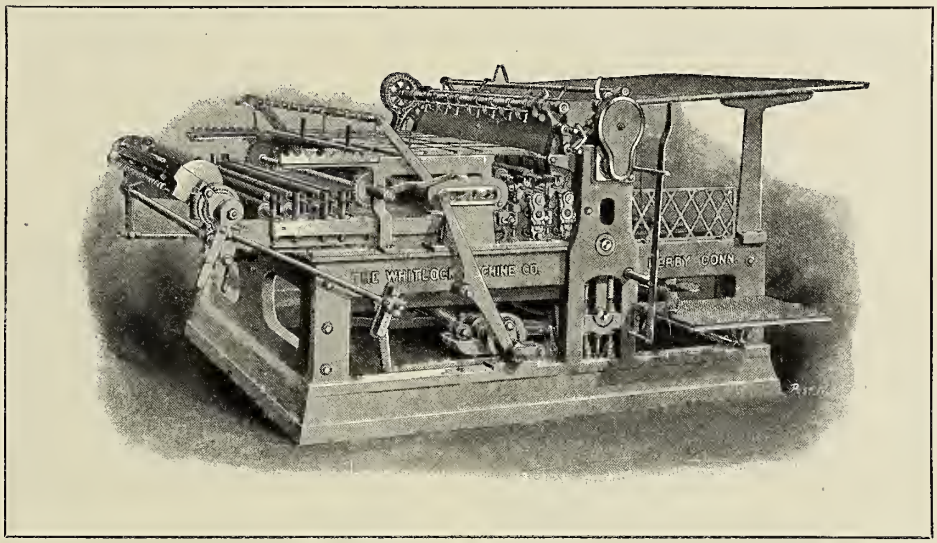
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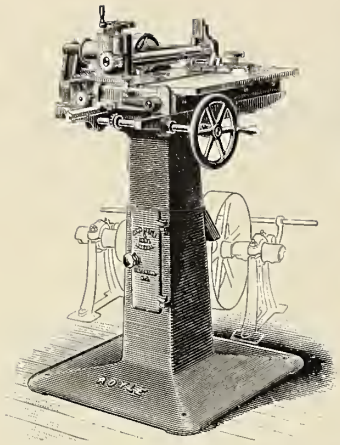
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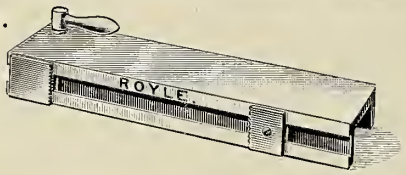
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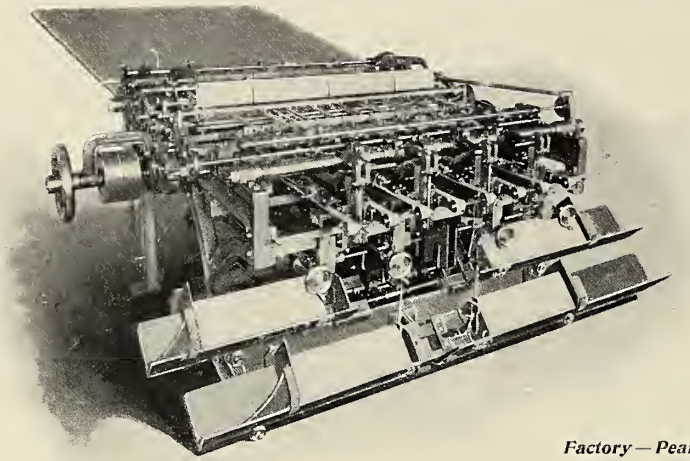
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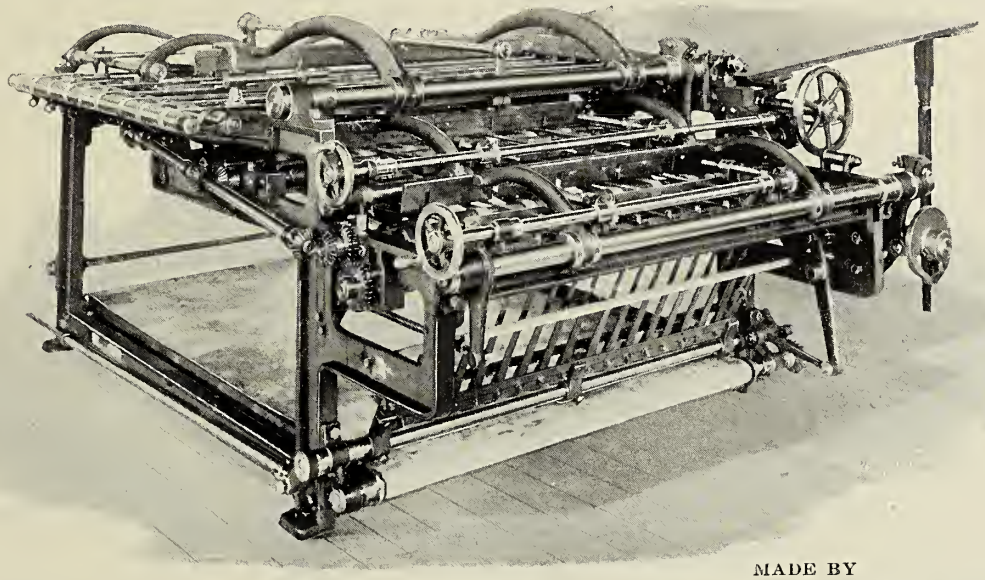
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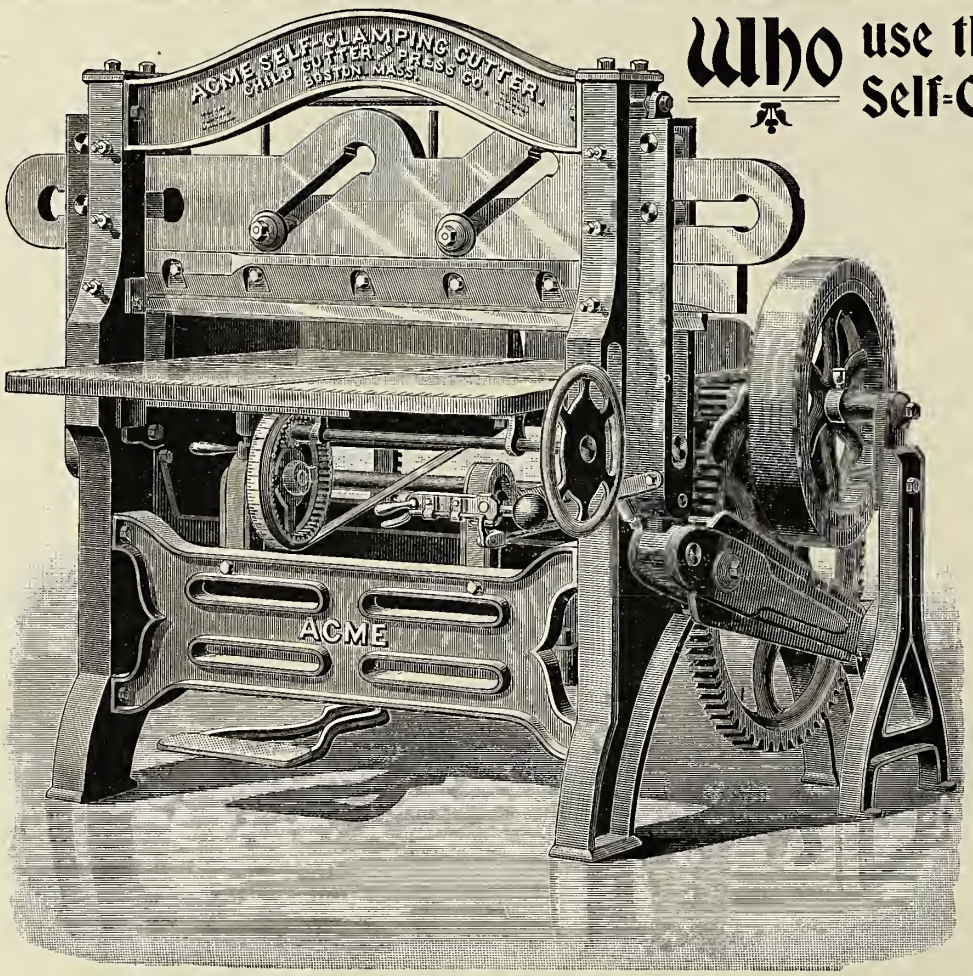
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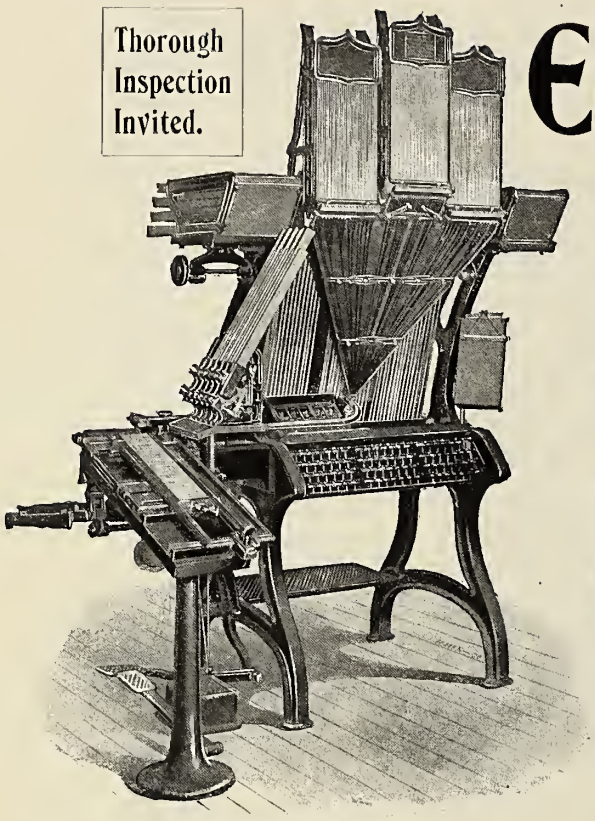
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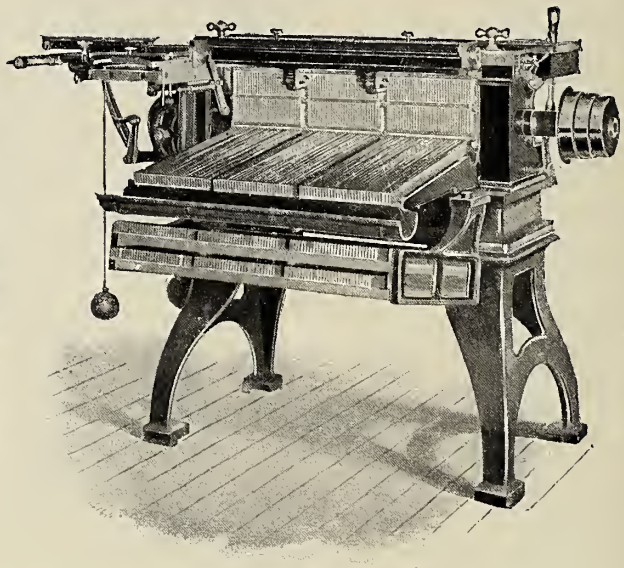
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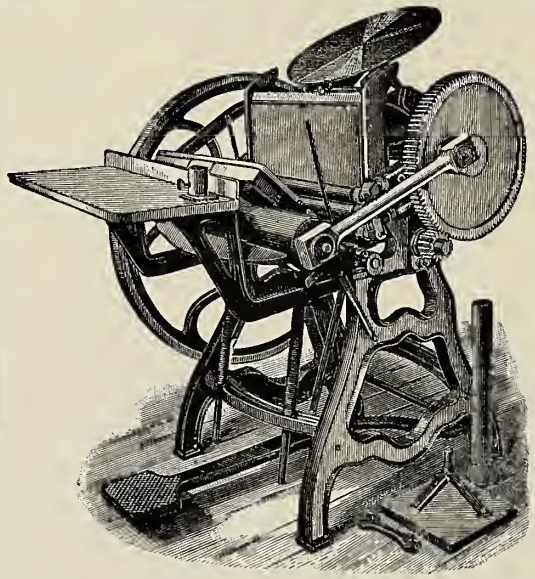
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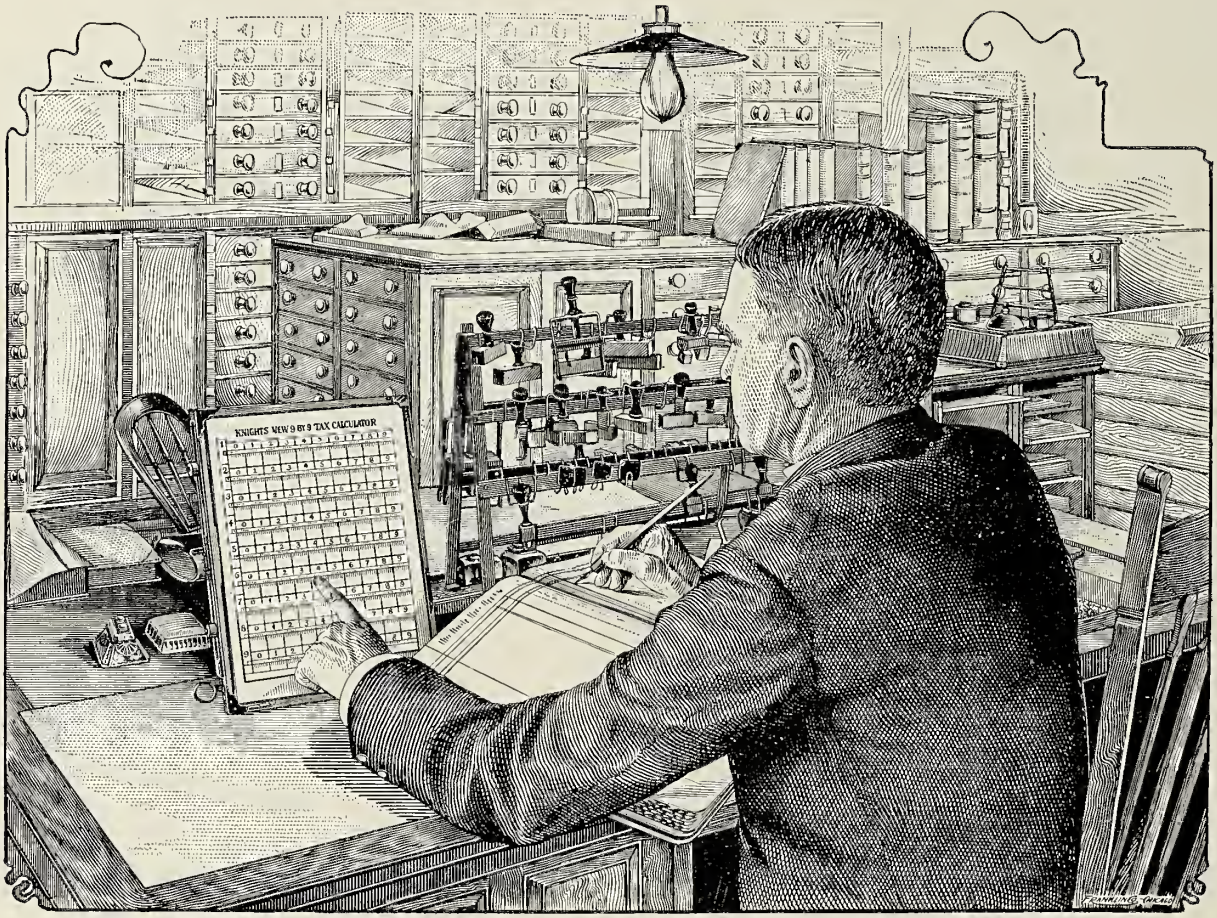
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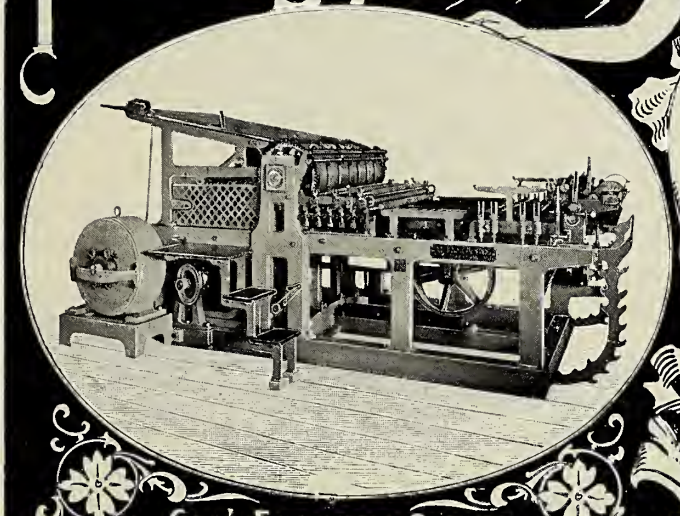
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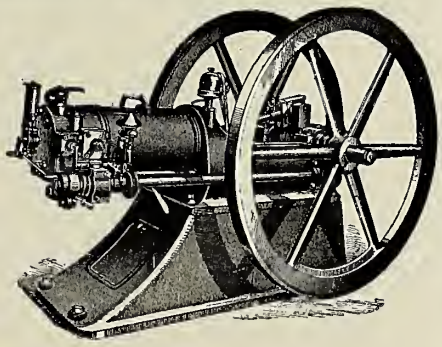
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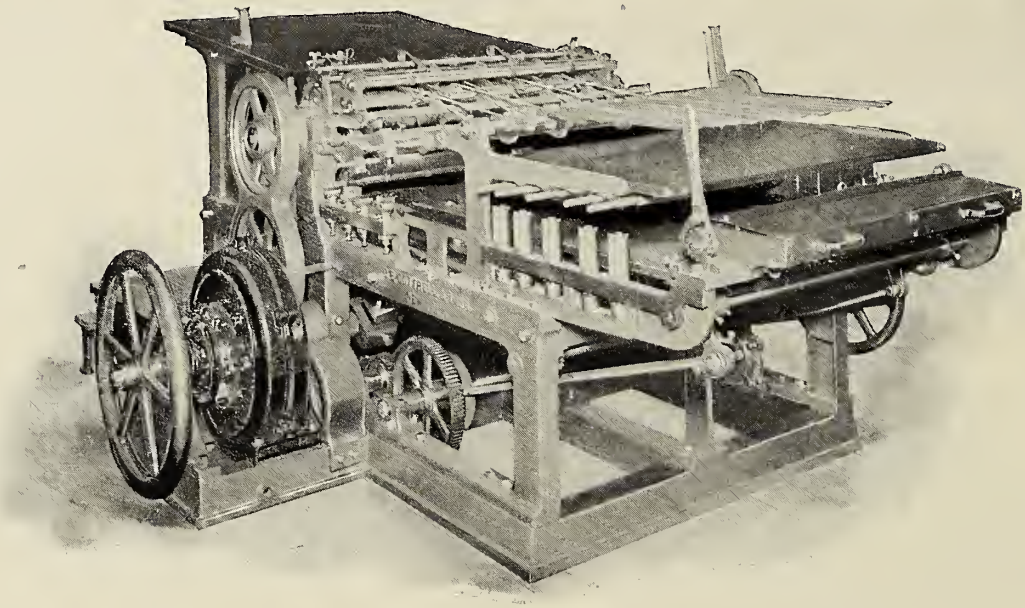


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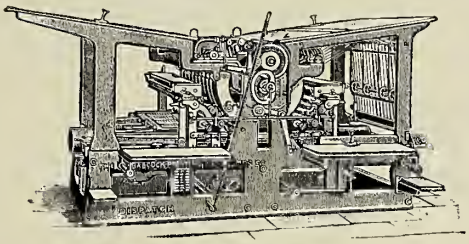
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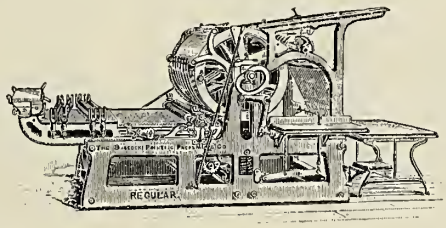
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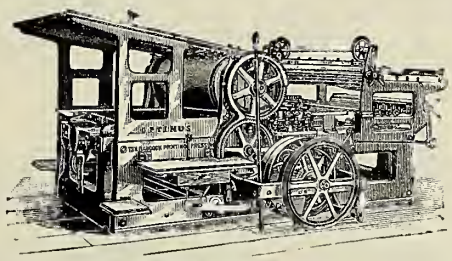
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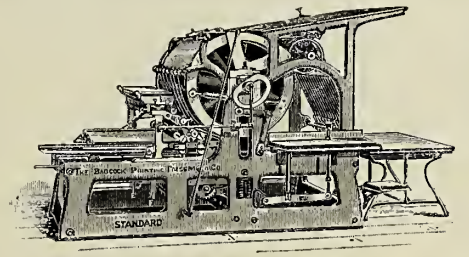
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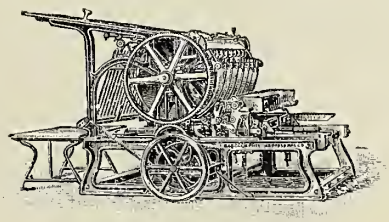
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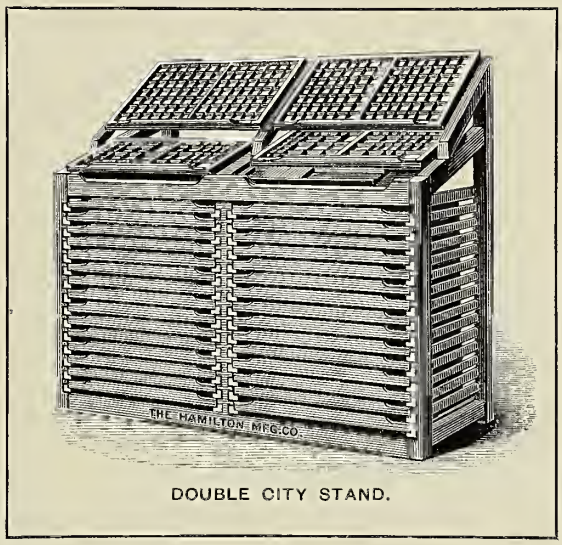
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Our Trade Mark

Is often noticed and favorably commented on, but not so much so as the Inks for which it stands. Printers are rapidly coming to the conclusion that our

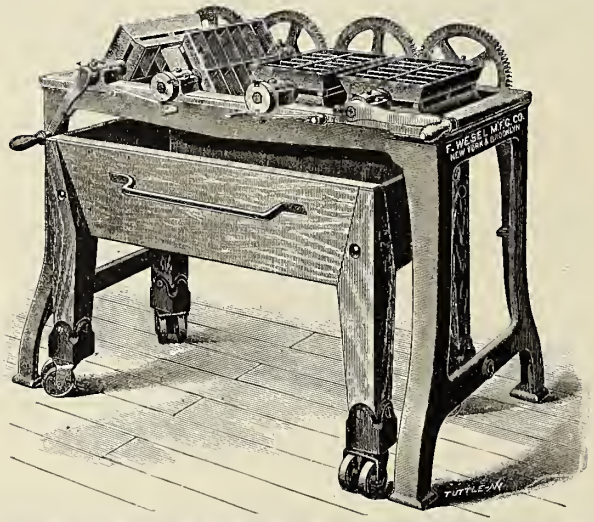
"Buffalo Black"

cannot be equaled by any other Ink on the market at the price. We propose to maintain its wonderful reputation. You will not be disappointed if you try it.

BUFFALO PRINTING INK WORKS,
BUFFALO, N. Y.

Do You Use the Linotype?

Here is a Simple and Inexpensive Machine Indispensable to a Well-regulated Linotype Office.



Designed to quickly and easily cast "dead" bars into ingots for the melting pot of the machine. Molten metal is poured into the pans, and when cooled dumped by a turn of the crank into a sheet-iron lined trough that can be wheeled out from under and close to the machines, as it is fitted with strong, easy-running castors. Floor space, only 28 x 48 inches.

STYLE A has **single** pans, and makes 48 ingots at one pouring. Price, $65.

STYLE B (like cut) has **double** pans, with compartments for 96 ingots, allowing for quick casting and large output. Price, $85.

STYLE C has double pans like B, but one-half the capacity and one-half the floor space is required. Price, $65.

TRUCKS for either style, strong and durable and handy. Price, $15.

With the Ingot-caster metal is kept clean, time and labor are saved, and Linotypes better supplied.

Write for further particulars to the manufacturers.

F. WESEL MFG. CO., 82-84 Fulton St., New York.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

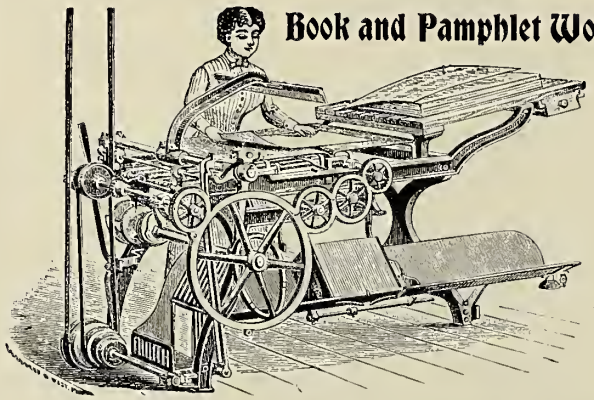
G. Cramer Dry Plate Works,
ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

Paper Folding Machines

FOR FINE

Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES feeding to side guides for PERIODICAL WORK.

CHAMBERS BROTHERS CO.

Fifty-second Street, below Lancaster Avenue, PHILADELPHIA.

E. C. FULLER & CO., Sole Agents,

28 READE ST., NEW YORK. 285 DEARBORN ST., CHICAGO.



HARLEQUIN AND COLUMBINE.

Half-tone engraving by
GEORGE H. BENEDICT & Co.,
175 Clark street,
Chicago.



THE PRAIRIE'S WEALTH.

Photo by Leo D. Weil.

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The Inland Printer.

VOL. XVII—NO. 6. TERMS { $2 per year, in advance. Single copies, 20 cents.

CHICAGO, SEPTEMBER, 1896.

THE REASON FOR THE REMARKABLE NUMBER OF MILLIONAIRE PRINTERS.

BY ARTHUR K. TAYLOR.

RAMBLING through the beautiful streets of our large cities and being shown the magnificent residences and grounds, the homes of men of wealth and refinement, one is surprised—even astonished—to note the number of printers who make their abodes therein. Men who, in their early business careers, toiled at the case or press, and now in their declining years, in easy circumstances and surrounded by luxury, reap the rewards of their early efforts. Truly, the number of such is remarkable. Compare the printing business in this respect with that of the brewer, the banker or the manufacturer, and note the result. Now, after all this, you will doubtless ask what the reason is for this wonderful display of wealth. There are many reasons which conspire to make the printer's life one filled with roses (with more thorns to the square inch than are absolutely necessary for comfort). First of all is competition, which we are told is the life of trade, and in this respect the printing business is filled to the brim with rushing, teeming life. Now, the way competition often works in the printing business is something like this. John Jones gets a job of printing for a certain fair figure. The work is delivered and paid for, and all is well. Another printer suspicions that the job paid a fair margin of profit, and he sets envious eyes upon it. The result is that the competitor offers to do the job for a lower price. The customer feels duty bound to tell Jones the sad truth in regard to the price, and tries to make matters smooth by volunteering the opinion that the second printer must be possessed of superior facilities for that particular kind of work. Now, if there is one thing in this world that Jones prides himself upon it is his facilities. He looks around him and buys the facilities which will permit him to get out the job more advantageously, figures the price down to a point which allows him less profit with the facilities than he allowed himself without them (just to be sure that he gets the job). He personally makes a trip to the paper warehouse and selects a stock equally good for the purpose at a much less expense, and generously gives the customer the advantage of the same, together with his own individual labor in his behalf. The result of all this is that the dealer in printers' supplies is gradually wending his way to the poorhouse because of the good round price which John Jones is giving him for his improved facilities, while the paper man ekes out a miserable existence on his usual per cent on Jones' order for stock. The customer is forced to put up prices because of the reduction in his printing bills. The printer, because of his increased facilities for work, finds that he has no trouble to get more of it to do, and as he expects to live a life of ordinary length, he figures up how much more work he will be able to do in that life on account of his increased facilities and he puts down his prices accordingly. He does this so that his heirs may not squander his wealth in lawyers' fees for the purpose of breaking his will.

If there is another thing that has conspired to make the printing business profitable it is the master printer's accommodating manner. If William Brown wants a house built, and has a few ideas on the subject, he consults an architect and has his plans drawn according to which his house is built. If he deviates from his plans, after he has started his building operations, he anticipates

additional expense and therein fully realizes his expectations. The same William Brown needs some printing done, he has no decided ideas upon the subject and he thereupon consults his printer. The printer, by dint of much pumping at last thinks that he has an idea of what Mr. Brown wants, and at Mr. Brown's suggestion sets the matter up in type and gives him a proof of it. Mr. Brown, since he has thus left the order in the hands of the printer proceeds to gather a few ideas of his own upon the subject under consideration, with the result that by the time the printer has submitted his proof he knows a way to improve to such an extent upon the printer's production that about the only thing which is left unchanged in the job is the printer's imprint, which at this stage of the game does not appear so very desirable to the printer. By the time that Mr. Brown has received his work the composition for it has been done twice, and a benchful of lawyers reaching half way around the globe and back again could not convince him that he owed for setting it up more than once. His remarkable belief upon this subject is due to the fact that about twelve-ninths of three-quarters of the printers in this glorious land of ours are just accommodating and amiable enough to donate to him the time consumed by the compositor in the first setting of the job; and when they pay off their compositors on Saturday nights they wonder if the mystery will ever be solved—why the composing rooms don't pay!

There are other reasons which account for the remarkable number of printers who spend their summers abroad, but the foregoing may serve as examples.

Written for THE INLAND PRINTER.

ADVERTISING EXPERIENCE.

BY F. W. THOMAS.

ADVERTISING any business is largely a matter of experiment until the results of different classes of advertising can be compared. Then it becomes a certainty — an exact science, as it were.

With the intention of finding out just what kind of advertising was best for my business, I began, January 1, 1895, a systematic course of advertising for that year. I will describe the results and my deductions therefrom for the benefit of such of THE INLAND PRINTER'S readers as may be interested therein.

I spent during the year about $500 for advertising. Of this amount $200 was spent in local newspapers, daily and weekly, and something over $200 for blotters, circulars and various announcements, which were of course made in my own office, this work being valued on the same basis as it would have been if charged to anyone else.

The newspaper advertisements consisted of one space of three inches, one column wide, next to reading matter all around, on the social page of our best daily paper, appearing every Saturday during the year. Extra space was also freely used during the holiday season. Also advertisements running the last three or four months of the year on the society pages of our two Sunday papers. These advertisements while not large were in good positions, were attractively displayed, and were probably as large spaces as the average printing office would care to pay for. If I were to again try newspaper advertising, it seems to me I could not place the same amount of money to any better advantage.

The general character of the printed advertising I have already outlined. Nearly every month a blotter or special circular was mailed to a carefully selected list of customers and others whose business I desired. From this list all persons of doubtful credit had been carefully eliminated, and it represented the cream of the trade in this city.

During the summer my plant was largely increased and remodeled, and I then issued a very neat booklet of eight octavo pages and cover, containing half-tone illustrations and a description of my facilities. This cost me about $60, and is included in the $200 mentioned above as spent for printing. During the holiday season several announcements were sent out to our society people, advertising my copperplate engraving and stationery. The balance of the $500 was spent for postage and for advertisements in our society directory, one or two church papers, and for an insert in the regular city directory. Not one dollar was spent for any kind of fake advertising such as space on boat time cards, lists of hotels and other similar schemes which are the delight of the itinerant solicitor.

During the entire year I was very careful to trace the source of all business, so far as possible. Each month I went over my sales and accounted to the best of my knowledge for the cause of each customer's patronage. With many it was previous business relations. With some it was personal acquaintanceship. Others were sent to me by some mutual friend. This I usually learned by inquiring from the customer himself. A very small percentage just floated in because they saw my sign or by chance. One woman who wanted a 25-cent box of stationery said she saw my advertisement in the newspaper. This was absolutely the only tangible result which ever appeared from the expenditure of $200 in newspaper advertising. And the source of all but a very small amount of my year's business was traced with a fair degree of certainty to some other cause.

The result of the insert in the city directory was one $100 order which came from a firm which was taken with the style of the work we had done on the insert leaf. The advertisement in the social

directory and in the church papers were productive of small returns consisting almost entirely of work secured from their publishers.

The printed matter sent out of my own office was by far the most productive of any of the advertising done. The day after mailing the booklets referred to, over $60 worth of work was taken in, every dollar of which was directly traceable to that source. Occasionally an issue of blotters or circulars would bring forth no immediate returns, but, as a rule, the next two or three days would show practical results. The printed matter more than paid for itself in the business it developed at once. Much of it is still in the hands of our customers and others, preserved as specimens of fine printing or in the case of blotters still in actual use. Only a short time since a prominent photographer spoke to me on the street car and said: "I have been saving that booklet of yours, for I think we will get out something of the same kind soon." This is only one of many instances. As a result of my blotters some firms have had me make similar ones for them. A number of my catchy circulars have been used by my customers for their out-of-town trade — with slight changes in the wording to adapt them to their needs.

As a result of my last year's experience, I am this year spending all my advertising allowance with F. W. Thomas, printer. No amount of mere theory or argument could change this resolution.

I was myself greatly disappointed in the direct returns from newspaper advertising. To my mind the best test of any advertisement is to question yourself at the end of six months or a year as to whether you would rather have the results procured or have the money back. If you are satisfied that you have got your money's worth, well and good; but if you have every reason to believe that you would be better off with the cash back in your pocket, then that advertisement was a mistake and should not be repeated. I am absolutely positive that I would be far better off with that $200 back in my pocket. Newspaper advertising may be, and I have reason to believe is, of great benefit — a necessity, in fact, to many lines of business — but to the job printer it certainly is not to be compared in point of results with the product of his own presses.

I will not undertake to theorize on the cause of these varying results or to account for the singular lack of return from newspaper advertising.

The statements made, however, are facts, matters of record in my own business experience, and if they influence you as they have me, you will hereafter buy advertising matter from yourselves exclusively.



Blanchard & Watts Eng. Co., Boston, Mass.

THE CRADLE SONG.

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. VI.—BY WILLIAM J. KELLY.

FROM what has been written on this subject the reader has by this time, no doubt, formed a fair conception of the various articles made use of in the preparation of printing inks, at least such as generally find a place in the pressroom. Much more might profitably be added to what has been said, if the writer had not other subjects before



Photo by Leo D. Weil.

THE CATERPILLAR.

him demanding early attention. Before entering upon the detail of how to make many useful colors from the five colors treated under this heading, it is, perhaps, wise to call some attention to the character of composition rollers employed to produce clear printing and coloring, for next to good presses, papers and inks — indeed, equal to any of these — we must have suitable composition rollers.

GOOD COMPOSITION ROLLERS.

It is not my intention to be severe on anyone when I assert that there are *good* rollers and *bad* rollers sent to many pressrooms. But from these let us pick out such as are most serviceable for the work in hand. If the stock to be printed on is of extra-fine finish, or enameled, it is advisable to select a set of rollers that are *firm* and *actively elastic* to the touch. Such a roller should be free from the "flabby" touch natural to composition made with crude glycerine and a low grade of glue, or from old composition that has lost its vitality.

Many of the examples of unquestionably bad presswork, shown on splendid stock with really superior inks, which are sent to the "Pressroom Queries and Answers" department for advice, etc., are attributable to the use of lifeless and unsuitable rollers. Especially is this fact noticeable where the printing has been done when the atmosphere was full of humidity, or during rainy weather; in which case rollers that have not the essential properties of solidity and flexibility combined could not distribute a fair quality of ink nor deposit it on the form with any degree of regularity or fullness. It must be accepted, then, that with flabby rollers we cannot produce other than defective and greasy-looking impressions on the stock.

Nor is this all the evil attendant on the use of bad rollers, for in addition to the trouble and loss of time these cause in the pressroom, it will be found that when presswork has been done on highly surfaced or enameled stock, particularly in humid weather, the best of inks will rub off, because the liberated glycerine in the rollers has *thinned down* the varnish in the ink and permitted the absorptive ingredients used in the preparation of the surfaces of the stock to soak it into its pores, leaving the color without the requisite varnish-strength designed by the inkmaker to hold it on the surface firmly.

Where the specific gravity of glycerine is not properly understood or ignored, or a crude grade used in the preparation of printing roller composition, there is bound to be considerable trouble in the pressroom when full-bodied inks have to be used in humid weather.

I have here thought fit to emphasize some of the difficulties encountered, by even the very best pressmen, by reason of the unskilled use of glycerine, because I am satisfied that such use has been a source of more bad printing than any contributing cause that has come to my knowledge.

SETTING COMPOSITION ROLLERS.

Much as has been said about printing inks, paper, and good and bad inking rollers, it yet remains for me to not only urge the careful selection of seasonable rollers, but also the nicest adjustment in "setting" these to the form and distributing devices. I have, on a former occasion, said that "good rollers will do good work in the hands of an ordinary workman; but a skillful pressman cannot do good work with inferior rollers"; and I now add to this truth, that no pressman can do either fair printing nor justice to a set of rollers unless he knows how to set them in the most effective manner. It matters little how perfect be the press, the make-ready, the ink or stock, if practical

judgment is not exercised in this essential. Defective roller setting may be said to contribute as much to the injury of the face of the rollers as that effected through ordinary wear in the charge of a careful workman. Uneven and excessive friction on the roller ends has a tendency to carry the flow of ink to either end of the press, as the case may be; and it is only *partly* distributed by such operation, because of the unequal friction on the rollers and irregular deposits on the form.

Quoting from "Presswork," I find the following words very adaptable, by way of instruction on this point: "New rollers should be set so as to touch the form and the metal distributors *very lightly*. That is, they should be about *equally divided in their pressure on these*, and to simply kiss, as it were, these respective points of contact. Do not be guided by the height of the ink table, as this has to do directly with the distributing and feed rollers. (Meier's Angle-Roller Brake is well adapted for regulating the set of distributing rollers where this brake is used.) Set the latter rollers to conform to the table, so that they will not be too low, and thereby become broken at the ends through violent contact with the mechanical movement of the table. The ink fountain is the pressman's brush, and with it he marks failure or success on his productions. Hard or fairly seasoned rollers may be set up somewhat stronger than new ones; but they must not be allowed to *drag* on the form, nor heat up and bind on the metal distributors, as failure to observe this duty will cause the rollers to fill up the face of the form. When rollers are changed from one socket to another, let them be reset, as is done in the first case."

(To be continued.)

Written for THE INLAND PRINTER.

EQUIPMENT FOR PROCESS ENGRAVING.

NO. XI.—BY H. JENKINS.

FINISHING AND MOUNTING PLATES.

AFTER the etching of the line plate is finished it is tacked to a board and placed in the routing machine, and all the larger open spaces deepened with the routing tool. If several negatives have been printed on one sheet of zinc, each image is cut out, a thin border of zinc being left around it. The cut is then fastened to a block by tacks driven through the routed spaces and around the edge, and the block planed type-high. Any burr remaining on the lines is then removed with a hand tool, and the plate is ready for proving.

In mounting a half-tone cut, a beveled edge may be formed around the cut with the routing or beveling machines, and the plate fastened to the block by tacks driven through this edge. Another method is to mount the plate from the back as follows: Saw the margin of metal from around the image, leaving enough for a black line (if the line is wanted), and bevel the edge with a file, removing the burr from both sides. Clean the back of the plate and scrape the surface bright in several places, leaving several deep scratches in the places thus brightened, then upon each place drop some hydrochloric acid, and lay a thin piece of solder upon it. Upon the solder set a small screw and direct the flame of a blowpipe upon the solder until it melts and forms around the head of the screw, holding the screw in position by any convenient tool. The solder should not be too large or it will form too large a mass when melted. Having thus soldered screws to the several points, which should be evenly distributed over the plate, set the plate screws down upon the wood block, length of the plate with the grain of the wood, lay another block upon the face of the plate and strike it with the hammer, so that the screw will leave marks upon the face of the first block. Then with a one-fourth inch drill, drill holes through the block at these points, after which insert a countersink drill in the chuck and with it drill from each side of the block into the holes made by the one-fourth drill, letting the countersink go below the surface of the block on each side. Sandpaper the face of the block and place the plate on it so that the screws will sink into the corresponding holes, allowing the plate to rest flat upon the surface of the block. Then protecting the face of the plate with another block clamp it tight, and with a small ladle pour melted type metal into the holes on the opposite side, not allowing it to come to the surface of the block. When it is cool the plate will be firmly fastened to the block.

Saw the block around the metal, leaving a small margin of wood and then it is ready to trim. Place the block on the trimmer, having the gauge set so that the knives will just catch one edge, and pass the table back and forth, giving the gauge screw a slight turn each time until the wood is trimmed up to the metal. If the plate is so placed that the wood will not trim parallel to the edge of the plate, place a piece of folded paper between the block and gauge to cause the part at which the wood is thickest to be moved farther toward the knives. Trim each edge, running the block through slowly when making the last cuts, and then make it type-high in the planer. If the type metal should be found to come to the surface of the block it should be routed down. In mounting line and half-tone cuts together, if the plates are not of the same thickness the thinner ones must be underlaid to bring their surfaces to the level of the thickest plate. Cherry wood is usually used for blocking plates, metal blocks being used for those from which stereotypes are to be made, such as line plates for newspaper work.

The first proofs from half-tone plates will often show black spots. In such a case the plate is given

to the engraver who tools them out. The half-tone may often be improved also by having certain parts burnished to make those parts in the proof appear darker. For fine magazine work it has become customary to use the tool very extensively upon half-tone plates, many of them being given the appearance of fine wood engravings. The tool is also often used to vignette portraits and to clear away the stipple in places where it is desired to have clear whites in the proof.

The line drawings for reproduction should be made with black ink and the lines should all be sharp and bold. Gray and fine lines are extremely difficult to reproduce, especially if the reduction is great. To make drawings rapidly and accurately, a common "wrinkle" is to draw the lines over a silver print, the photographic image



"The School Flag."
Chicago *Record's* want ad. illustrations.
Drawn by Fred Richardson.

being afterward bleached out, leaving the drawing alone on the paper.

The method is as follows: Obtain some plain salted paper and sensitize it by brushing over the surface a tuft of absorbent cotton wet with a solution of silver nitrate. Dry in the dark and expose under an ordinary negative made from the copy to be reproduced until the image shows a dark red or purple. Wash, then place in a dilute solution of acetic acid for several minutes until the image is fixed. Wash again, then dry and make the drawing over it with Higgins' waterproof ink. When this is dry, flow over the print a saturated solution of mercuric chloride in alcohol, or in about equal parts of alcohol and water. The red image will be removed, leaving the drawing, after which the paper should be rinsed and dried, being then ready for the photographer.

Another method to obtain the outlines of the drawing is to make a ferrotype, or "tintype," and over this to place a sheet of thin transparent gelatine or celluloid, the outlines being scratched in with a point. Powdered graphite or other pigment is then dusted over the gelatine and adheres to the lines. By placing the gelatine over a sheet of paper, line side down, and rubbing it, the lines will be transferred to the paper. The ferrotype is made in the same manner as a wet plate, the sheet of metal being substituted for the glass.

In drawings for colorwork it is often desired to have the part of the drawing for each color made separate. The whole drawing is first made in the colors as they are to appear in the original, then tissue paper is placed over it and the outlines for one color drawn upon it. The back of the paper is then covered with some pigment (rubbing a blue pencil over it is the easiest way), laid back down on another piece of paper or card, and the lines traced over, thus transferring them. That portion of the drawing is then finished up as desired and the others obtained in a similar manner. "Scratch board" is generally used for making drawings upon, as it has a smooth surface with no grain to appear in the reproduction, and alterations can be made upon it without altering the character of the surface.

(To be continued.)

Written for The Inland Printer.

PRICES FOR ELECTROTYPING — THE CHICAGO SCALE.

NO. I.—BY F. J. HENRY.

IN this issue of The Inland Printer will be found a copy of the price list adopted a few months ago by the electrotypers of Chicago. As the question of prices is a very interesting one to every business man it is believed this scale will be carefully examined by electrotypers in this and in other countries. It will be noticed that the prices given are, in most instances, subject to discount. I understand the maximum is fifty per cent. This may be, for a beginning, the best arrangement to secure united action and cause a minimum of disturbance to live contracts; later on, the discount may be changed to suit new conditions. Taking off so large a discount as fifty per cent leaves the rates generally too low, it seems to me, to afford a fair profit; in some instances too low to return cost to the electrotyper. Of course, fifty per cent discount is not mandatory, but it is usually the case that a man's lowest rate is also his highest price. As in all matters it is necessary that there should be a standard, this scale may be used for a rallying point, as it were. It may be considered to occupy a similar position as a guard rail on the side of the

road next a precipice, a warning to wayfarers that they may meet disaster if they attempt to go on the other side of it.

For quite a number of years there has been no stability in prices for electrotypes, and the lack of uniformity in rates has proved an annoyance to customers, especially to printers, making it necessary for them to obtain the electrotyper's price before submitting an estimate or making a contract even on plain work, which is sometimes quite an inconvenience, especially when called upon to make quotations while messenger waits or at the office of the customer. This condition has not been confined to Chicago, but has been common all over this country. Possibly competition was a little more keen and prices more depressed in Chicago than elsewhere, and therefore only natural that reform should commence there; anyway it is gratifying to know that some electrotypers have at last come to a realizing sense of their condition and have decided to change their practice. The good resolution may have been prompted by gradually decreasing bank balances; whatever the moving cause, it was the proper thing to do, for persistent cutting of prices leads to one result — bankruptcy. The old saying, "Competition is the life of trade," is true to a certain extent only; much depends on whether the competition is a healthy or a ruinous one. The business competition of the present day is generally of the latter sort, but electrotypers are not the only men who have been or are now doing an unprofitable business. Margins are very small in all lines of trade.

It is now over six months since this scale was adopted, and, as it is for the good of each one to stand firm, it seems as though there is good reason to believe that all will do so. From all accounts there is harmony between the electrotypers and their customers, and there is no indication of any disposition to depart from the agreement.

The form of the scale is about the same as many previously used and no doubt is familiar to all electrotypers, at least in this country, where for many years it has been customary to charge plates by the square inch. There has not been any plan devised for determining the price which is more convenient than by the use of a diagram, in the squares of which there are figures which indicate the prices. The plate to be measured being laid on the diagram flush with the lower left-hand corner, the price is found in the square under, or partly under, the upper right-hand corner — avoiding the necessity for using a rule, multiplying the length by the width of the plate and that result by the rate; operations frequently involving the use of fractions, which are troublesome to many people, often causing error and consuming considerable time. In the early days of electrotyping, the price for jobwork was usually more a matter of judgment as to what it was worth than determined by measurement and calculation. I believe the first diagram scale was printed in 1863; it may be new to young electrotypers and recall not unpleasant memories to old electrotypers to see what prices prevailed at that time. Having one of those old scales at hand I will quote from it.

The sheet is headed:

SCALE OF PRICES FOR STEREOTYPING.

BOOKWORK.

Pica	60	cents	per	1,000	ems
Small pica	55	"	"	"	"
Long primer and bourgeois	40	"	"	"	"
Brevier or smaller	35	"	"	"	"
Electrotyping, 5 cents additional		"	"	"	

Alterations and time work, 70 cents per hour.
Music to be measured as bourgeois.

JOBWORK.

Pamphlets and other type jobs of less than 16 pages octavo, or 24 pages duodecimo, to be counted as brevier at 50 cents per 1,000 ems. Jobs in smaller type to be counted according to their type. Blocking extra.

Type jobs measuring less than 2,000 ems, brevier, shall be charged as cuts.

Cuts blocked, to be charged as per accompanying scale.

Cuts over one foot square to be charged 6 cents per square inch — blocking included.

The diagram on this scale is laid out in squares, ½ inch each way, and prices given are: for the first square, 30 cents; for 1 square inch, 40 cents; for 2 square inches, 60 cents; for 4 square inches, $1.10; 6 square inches, $2.20, etc. These figures were strictly net cash.

The electrotyper of the present time may think he would be pleased to do business a few years at such rates, after which he would be ready to say farewell to it. It must be borne in mind that plumbago was then $2.50 per pound. Electrotype metal, 12 cents to 18 cents per pound. Copper, about 50 cents per pound. Wages were lower — about two-thirds the present rates for molders and finishers. After 1865, prices began to decline and the course has been continually downward. For a time improved facilities enabled electrotypers to make a fair margin of profit, but during the last few years it has not been possible to reduce cost sufficiently rapidly to keep pace with depreciation in rates which has been due to excessive competition. There have been several efforts made to arrest the lowering of prices, but none have been more than temporary checks. One great difficulty in the matter seems to have been — and probably always will be — distrust of the other man. There does not appear to be the breadth of view and absence of petty jealousy that is found in many other lines. With few exceptions, each electrotyper has acted as though he felt his mission was to prevent a competitor from obtaining trade — to drive others out of the market, ruin them, if possible, regardless of consequences to the business and to himself.

(To be continued.)



FEEDING THE CHICKENS.

Photo by George H. Luther, Chicago.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
J. CLYDE OSWALD, Manager.

CHICAGO, SEPTEMBER, 1896.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

TENTH ANNUAL MEETING UNITED TYPOTHETÆ.

AT Rochester, New York, September 8 to 10, 1896, the delegates and visitors of the United Typothetæ of America will be the guests of the Rochester employing printers. The beauty of the city of Rochester and its picturesque surroundings will undoubtedly be a substantial aid to the elaborate plans for entertainment. The convention will be held in the Chamber of Commerce building, and among the papers which will be presented at the meeting the following will, no doubt, be found suggestive:

On the Cost to the Printer of Improvements in Machinery and of New Faces of Type, by Theodore L. De Vinne.
On the Output of Presses, by W. B. Conkey.
On the Cost of Printing, by G. M. Courts, of Galveston.
On Composition, by J. Stearns Cushing, of Boston.
On the Preparation, Printing and Care of Process Cuts (author not given).
On the Education of Patrons, by Herbert L. Baker.

As we have before noted, the typothetæ of Buffalo is at once the most progressive and practical of the local organizations, and the name of its energetic secretary, Mr. Baker, among the authors of papers, is encouraging to the belief that the Typothetæ will attempt something to fortify the printing trade from the assaults of its own members. If the Typothetæ is to be in truth an organization for the protection of the printing trade, it is certainly time that its good works should be shown. If it has degenerated into a mutual admiration society, as has been charged, we cannot hope much from it. Action, not words, is required for the safety of the trade at this time.

ADVERTISING.

PUBLICITY is gradually coming to the time when it will be approximately estimated at its true value. What chiefly hinders its proper estimate is the belief which most business men have that they know more about their advertising than anybody else can possibly know. These gentlemen have some little logic to support their belief. Their business is their own; they may not, of course, know all its details thoroughly—as, indeed, to be sincere and candid, what business is thus understood in these days—but they know enough to conduct it after a fashion, and the fashion is shadowed forth in their advertising, in the argument and style particularly. To follow out the logic of these gentlemen to its rational conclusion, when we are sick we may doctor ourselves, for surely we can feel what is going on much better than any doctor can tell us, and as we have our bodies always with us we have a much better understanding of all their peculiarities than a mere rank outsider can have. If our business or social affairs require the aid of the law of the land for their adjustment, who knows so well as we do what our wrongs are or can state them more eloquently or feelingly? No one, surely.

But should it be that any advertiser has a lingering doubt of his entire ability to present his wares to the public—immersed as he is in business cares of various kinds and only able to give his advertising the most superficial attention; should it be that he doubts his ability to exploit his goods to the best possible advantage, and feels that the

man who has spent years in fitting himself for the specialty of publicity, who has ideas *ad libitum* on hand, will use the space which his dollars have been paid for, and which is perchance unprofitable, in such wise that, like refertilized land, it will raise a crop (of dollars) that will be as sixteen to one, then let him turn to the modest notice of the demure advertisement worder and planner and hearken to him.

HON. SETH LOW'S ARBITRATION.

ELSEWHERE in this issue will be found the full text of the decision rendered by the Hon. Seth Low as arbitrator in the matters in dispute between J. J. Little & Co., of New York, and their employes. The decision is signalized by the close logic of its reasoning, and has been accepted by both sides as satisfactory. There is, however, one point to which those experienced in the details of piecework will be inclined to take exception as giving room for dissatisfaction and suspicion of unfairness. It lies in granting the proposition "That all cuts coming within the measure, *and within the control of the office at the time the copy is given out*, shall be given to the compositor."

The arbitrator's opinion that the cuts being furnished by the author or publisher in no way makes it incumbent upon the employer to have any responsibility to the employe through failure to have the cuts on hand when the copy is given out, is not, in our judgment, of a piece with his decisions on other points. In settling matters of dispute of this kind, in our opinion, the decisions should be also moderately suggestive. Logically, a decision must be yes or no, and perhaps there is danger of confusion of thought in making suggestive decisions. However this may be, it is not improbable that a more intimate knowledge of the working of a pieceroom would have suggested that the proposition quoted should have been modified to read: "That all cuts coming within the measure, and within the control of the office at the time the copy is given out, shall be given to the compositor. 'Blood' to be given, however, for cuts not within the control of the office, which obviously can be placed by the make-up without taking the type into the stick."

CONDITION OF THE PRINTING TRADE.

THE printing trade of late years has suffered severely from an illegitimate competition which has violated all agreements for the maintenance of prices and which has taken every advantage obtainable for underbidding. When the ordinary minimum price for presswork or composition is sacrificed in order to obtain work in the hope that superior facilities in the bindery or elsewhere will permit an ultimate profit a principle has been violated which is exceedingly dangerous to the trade as a whole. The permanent maintenance of the union scale is dependable upon the prices which can be obtained for printing. Owing to the piratical assaults upon the trade by the reckless or ignorant, the prices of printing have become completely demoralized. When the Master Printers' Association, of Chicago, made an effort to establish prices the effort was rendered futile from the fact that no mode of effective discipline could be established. Conditions have now come to a pass whereby the only effectual aid possible must come from the workmen themselves in coöperation with the Master Printers' Association. Any element which menaces the union scale must be taken into account by the Union, and the house which manipulates the various branches of the trade one against the other and cuts prices below the Master Printers' agreement certainly is an element of danger, and is in the broadest sense an "unfair house" whether it carries the union label or not. The unions must aid the trade in this matter or disaster will follow. In a movement of this kind to maintain the legitimate equilibrium of competition the unions will be attempting to preserve their own interests, at the present time quickly becoming seriously jeopardized.

SINCERITY IN NEWSPAPER ILLUSTRATION.

THERE is a certain kind of newspaper enterprise which the public are indulgently contemptuous of. This enterprise is expressed in bogus illustrations — drawn by the artist on the spot — in his corner in the newspaper office. While the newspaper accounts of certain occurrences of moment as a rule coincide fairly well, the illustrations, with few exceptions, are widely variant — so much so as to be absurd were it not for the fact that it is well known that these sometimes startling creations are evolved from the inner consciousness of artists many miles away from the scenes they were supposed to be taking on paper with graphic truth. It is but fair to say that artists generally urge for sincerity in illustration, and that the preparation of a convention scene several days before the convention opens is a distasteful task to the artist — though it may be considered a piece of brilliant enterprise and forethought by some.

A notable departure from these practices is observed in some instances in the present political campaign, and particularly in the case of the Chicago *Record* and Chicago *Chronicle*, whose special artists to the conventions have given to the public sincere work — truthful illustrations, which have been commented upon most favorably by many present at the scenes depicted and who have recognized the effort for a sincere exposition of the convention scenes. In these pages this month we reproduce a few of these illustrations in substantiation of the claim for the better enterprise which demands sincerity in illustration.

THE PAPER DEALER AS A COMPETITOR WITH THE PRINTER.

COMPLAINT is made in the correspondence department this month by an employing printer regarding the methods of some of the paper dealers of Chicago who enter into competition with the printer to whom they supply goods and bid against him for work. The complainant desires THE INLAND PRINTER to "take the matter up." As a matter of fact THE INLAND PRINTER has all along protested against the injustice of these methods in all their aspects, but the only remedy lies in the hands of the Master Printers' Association. Everyone is hustling for trade in these days — cash trade particularly — and the main idea is to get it. If the paper dealer who has enjoyed the patronage of a printer considers it honorable dealing to go behind the printer to reach his customers direct, it should be a matter for the Master Printers' Association to take up and prove to the paper house that such methods cannot result to its ultimate profit.

Written for THE INLAND PRINTER.

SCHOOLS OF PROOFREADING.

BY F. HORACE TEALL.

MANY highly educated people — both men and women — have tried their hand at proofreading, without the common preparation gained by composing-room experience, and found, after a short time, that they were fitted for nothing more in that line than — utter failure. There are good proofreaders who are not practical printers, but there are very few of them. Undoubtedly the majority of successful proofreaders would laugh at the idea of teaching the art to any person other than a compositor, especially in a few lessons, and declare that no one would seriously undertake such a task. Yet the following advertisement of a "School of Proofreading" actually appeared recently in a daily paper:

"GENTLEMEN,—If you possess a fair education, why not utilize it instead of spending your life at hard, unremunerative toil? Learn proofreading, a genteel occupation, paying $15 to $30 weekly. Good proofreaders are always in demand by printers and publishers. We can fit you to hold any position in six lessons by our method, prepared after many years of practical experience. Day and evening classes; terms reasonable."

If anyone has actually devised a method by which a person without printing-office experience may be fitted — and in *six lessons*, forsooth! — to hold any position at proofreading, even on the simplest work, he has accomplished something wonderful. A great deal more than a fair education is necessary in order that one may be a good proofreader. Here is something from an article in the *Typographical Journal*, which may answer our purpose, at least as well as anything thought out originally, besides showing that the opinion of the present writer is not peculiar: "The proofreader must have a quick eye, good education — if he is weak in spelling he is useless — a knowledge of typography, and know all the rules, written and unwritten, of the business. He must have confidence in his ability; lacking confidence he is next to useless. Horace Greeley had a high standard for the qualities of a first-class proofreader, holding that the position required a universal knowledge of facts, names, and spelling, and that a man of this caliber need never fear that he would fail to get work."

This is true theory, although — especially in the standard attributed to Horace Greeley — it is seldom truly exemplified. But good theory is always in advance of practice. A knowledge of typography is said to be necessary, but is not held to be sufficient without the other qualifications. Some people, however, though very few of them, become good proofreaders without such knowledge, especially if that knowledge be held to include practical experience with type. One of the few was John Robinson, for many years foreman of the proofroom on the New York *Tribune*. He never worked at case, but, entering the proofroom as a boy copyholder — something seldom allowed on New York papers — proved so conclusively his possession of natural talent for the work, that he not only became in due course a proofreader, but one of the very best. He read so fast from the proof, marking errors as he read, without stopping, that I know no possibility of comparing anyone else to him than a Mr. Barclay, foreman of the Chicago *Inter Ocean's* predecessor, the *Republican* (or *Republic*—I am not sure which was the name). I remember holding manifold copy there for Mr. Barclay (by the way, I am not sure either of the spelling of his name), and making little effort to see anything but the first and last words of each page, as the words shot out of his mouth with almost inconceivable rapidity. But one of these two was a real proofreader and the other was not, and the one who was not a real proofreader was a good composing-room foreman.

Can the qualifications indicated be imparted to anyone in six lessons? The readers who get $30 a week must have them, and even those who work for much less pay are expected to make a good pretense in this way. Great speed is not always necessary, but it is a valuable accomplishment if accompanied with accuracy. Far more important is the latter qualification, and it is commonly resultant, as also is the speed, from long experience. The article already quoted from furnishes an example of the need of continuous vigilance to secure accuracy, and of occasional inaccuracy in the work

of really accomplished proofreaders — for little doubt can be felt that its writer is an accomplished proofreader. Johnson's Universal "Dictionary" is mentioned in the writing, and there is no such work. What was meant is Johnson's Universal "Cyclopædia." Again, it is said there that praise is given to the work of a certain reader in the Standard Dictionary, and proofreading is not mentioned in that dictionary. The article does not specify proofreading as the work praised, but the only possible inference is that such is the intention. It is said that if a proofreader is weak in spelling he is useless, and this is surely true; but something must be added to it, if the facts of the case are to be fully comprehended. A man may know one system of spelling, and get along well enough in places where that system is used. Ability to fill any position demands more than this. The different systems must be thoroughly known, so as to be able to shift from one to another as occasion demands it. Of course a teacher would claim that this must be part of the education called for as a condition of the teaching; but it is a knowledge that comes practically, as a rule, only through long experience in different printing offices.

The only true "school of proofreading," speaking generally, is the composing room. Proofreading cannot be taught in six lessons, even if the pupil be an expert compositor. It is impossible to warn people too strongly against entering such a school as the one advertised, at least without a strong indication that they have the necessary talent. Even one who knows that he has a quick eye for discerning errors — and the *practical* quick eye is not common — can have no certainty of success except through practical experience.

A really useful school of proofreading does not seem impossible, but it



Courtesy "Chicago Chronicle."

W. A. Shifelbin, Montana. Ex-Gov. Waite, Colorado. R. R. Woodring, Iowa. S. D. Nicholson, Mayor of Leadville. Fred L. Bailey, Oklahoma. "Gen." J. S. Coxey.

A CONSULTATION OF LEADERS, POPULIST CONVENTION, ST. LOUIS.
DRAWN BY FRANK HOLME.



CARL BROWN.



A BRYAN ARGUMENT.



Courtesy "Chicago Record."

POLLING A STATE VOTE IN NEW YORK DELEGATION, POPULIST CONVENTION, ST. LOUIS.
Drawn by W. Schmedtgen.

will never be one in which the course gives only six lessons. If anything systematic is needed for the improvement of literature, systematic training for proofreading is needed. Professional writers and editors should find genuine proofreading ability advantageous in their work, and a thorough course of practical training would cultivate such ability. The editors of our newspapers commonly think themselves pretty sharp at detecting errors; but if they were actually as able in this way as they should be, the proofreading would have to be done much better than most of it is now done, and it would have to be paid for.

A few years ago Cornell University had a chair of journalism. A chair of proofreading would probably have been much more profitable and more practicable. Who should be interested in securing the best attainable result in the matter of correctness in literature if not our universities? Should such a school as one of proofreading ever be added to any university course, the instructor should be a practical printer and proofreader, and the instruction should include a drill in the technicalities of the printing trade in all of its type departments.

Meanwhile, as we are not likely to have such a school, and especially as we must have more proofreaders than many such schools could possibly graduate, our proofreaders must continue to come from the ranks of typesetters. Very little hope is possible that a school of proofreading like the one advertised will materially increase the number of efficient proofreaders.

ADVANTAGES OF TECHNICAL CLUBS.

A growing movement for the organization of "technical clubs" among the printers of America is one of the most hopeful and wholesome signs to be discerned at the present time in the doubtful and troubled sky of labor. The purpose of these organizations is wise and pacific and dignifies the movement with a potential significance large beyond its present humble beginnings.

In all these gatherings, whether weekly or monthly, a regular course of study is pursued, practical talks are given, interesting and difficult problems discussed; the whys and wherefores of processes which the ambitious craftsman sees each day in the shop or workroom, but does not comprehend, are explained; the ambitions of the indifferent are awakened by the revelations of the possibilities and the beauties of skilled craftsmanship, and that which has been perfunctory, commonplace and simply an irksome agency by which to reach the "pay envelope," is exalted into a competition in which the nobler motive of strife for artistic excellence exerts its wholesome inspiration. Not less important is the nearer touch into which the members of the craft are brought in this new relationship. The foreman meets the apprentice not as a taskmaster, but as the distributer of the riches of his own experience, and the grace of this giving furnishes him with a new interest in the apprentice, who is not unappreciative of the benefaction. This interest goes beyond the club and crosses the threshold of the workroom. It carries with it an invigorating atmosphere of fraternity, arouses dormant faculties, incites honorable ambition and gives the strength and facility which come from added knowledge. Such is the testimony of those who have observed, with keen and increasing interest, the cheering experiments in the line of technical club life in the printing craft.—*Forrest Crissey, in Chicago Evening Post.*



Courtesy "Chicago Record."
Ex-Gov. Waite. Sen. Wm. Allen. Sen. Stewart.

SKETCH AT POPULIST CONVENTION, ST. LOUIS.
Drawn by W. Schmedtgen.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

SINCE my last letter the art of printing has been made the richer by the addition of some twenty-five patented inventions, about one-third of the number relating to mechanical composition.

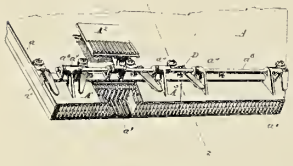


FIG. 1.

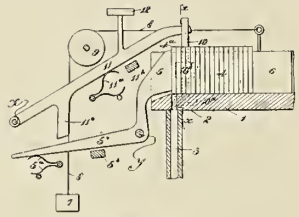


FIG. 2.

Charles Forth, of Cleveland, Ohio, was the banner inventor of the month, receiving no less than three patents relating to matrix assembling and distributing, all the patents being assigned to the Forth Graphotype Company, of Cleveland.

The Mergenthaler Linotype Company received two assigned patents, one granted to the originator of the company, Ottmar Mergenthaler, and the other to Carl Meulileisen, both of Baltimore, Maryland.

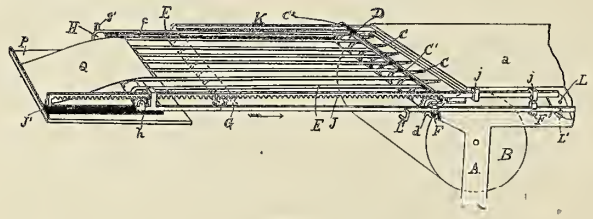


FIG. 3.

The former invention is shown in Fig. 1. The object of the same is to give ready access to the interior of the mouth of the magazine and to the escapement devices therein. The upper portion is hinged so as to swing out of the operative position, and is formed of independent sections held in place by laterally swinging latches.

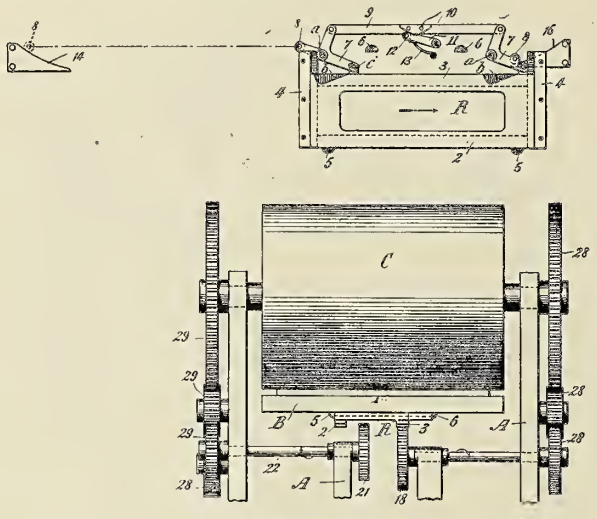


FIG. 4.

Mr. Meulileisen's invention consists of a trimming knife adapted to be automatically moved from one predetermined position to another and firmly held therein.

Two patents covering typesetting machines were granted to Stanley H. and Philip E. Hodgkin, of London, England. They are very much alike in general scope and the illustration of one will suffice. (Fig. 2.) The types are held in channels and the end one released when desired. Heretofore this type has been forced down into the composing channel by a finger while the other types are forced backward to relieve the end one from pressure. In this case a movable front stop is employed, which is moved away from the front type by the key mechanism to enable the type to fall by gravity into the channel. The patent illustrated adds to this feature means to hold stationary the succeeding types while the end one is being released.

A novel sheet-delivery apparatus was invented by Robert W. Jamieson, of Rochester, New York. It comprises an impression cylinder, a receiving table and a pair of parallel rollers, one of which has fixed bearings, while the other is

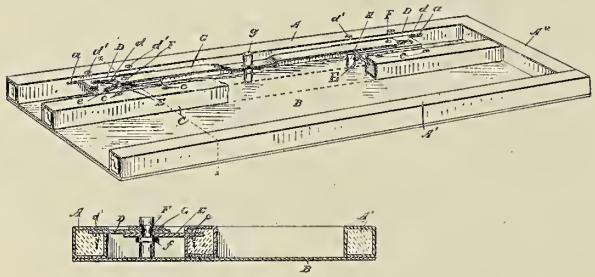


FIG. 5.

movable to and from the receiving table. A traveler is wound alternately from one roller to another to receive and accurately deliver the sheet. The apparatus is clearly shown in the accompanying view. (Fig. 3.)

Walter Scott, of Plainfield, New Jersey, received two patents for bed motions for cylinder printing machines. One form is shown in Fig. 4. The reciprocating bed carries a rack which is moved into two positions by the cams and levers indicated diagrammatically, and rigidly held in each position so as to engage with the proper driving mechanism to cause the bed to be moved in opposite directions.

Louis F. Laing, of Toronto, Canada, was the inventor of the galley shown in Fig. 5. It is an improvement over the Home galley, in that the means for moving the sidestick laterally are simplified. An operating bar has pins at each end engaging oblique slots in pairs of plates, one plate of each pair being secured to the sidestick, and the other to the rigid sidepiece of the galley.

Benjamin Day, of West Hoboken, New Jersey, has patented a new form of printer's roller, and method of forming the same. Fig. 6 shows mold containing one of the rollers, which is made in the form of a flexible tube, toughened first inside by permitting the air to come in contact with its inner surface, and then outside by removing the outer shell of the mold. Exposing the interior first causes the hollow roller to shrink, and prevents subsequent distortion.

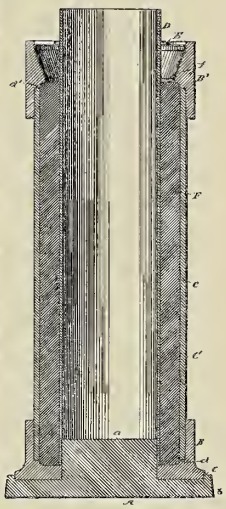


FIG. 6.

Charles Stevens, of Chicago, received a patent for a printing press for addressing envelopes. The envelope is carried to the proper position to be printed by a rotating impression cylinder, beneath which is an endless flexible carrier belt so arranged as to convey a series of address plates. The patent has been assigned to the Universal Printing Address Company, of Chicago.

Berne Nadall, of Chicago, received the only design patents relating to the printing industry granted during the month. One patent covered a new style of type, and the other a font of type ornaments. Both patents have been assigned to Barnhart Brothers & Spindler, of Chicago.



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.

COMPOSITION—"CAIN AND ABEL."

By Joseph P. Birren.



WORK OF THE EVENING CLASS, CHICAGO ART INSTITUTE.

COMPOSITION, "BURIAL OF ELAINE," FROM "LAUNCELOT AND ELAINE."—TENNYSON.

DRAWN BY CURTIS GANDY.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

DISPLAY IN ADVERTISING.

To the Editor: NEW YORK, July 17, 1896.

I was greatly interested in the article in your number for the current month on the display of ads. illustrated by three samples of composition. As it seemed to me that even in the last and best of the three, one leading point in the

AT 76TH STREET AND 3D AVENUE.
Overstocked Warerooms compel us to make
A GENERAL REDUCTION IN PRICES.
FURNITURE, CARPETS, OIL-CLOTHS,
BEDDING, Etc.
EVERYTHING FOR HOUSEKEEPING: Curtains,
Portieres, Baby-Carriages, Clocks, Crockery,
Tin-Ware, Stoves, Refrigerators.
LOWEST PRICES. - BEST QUALITIES. - LIBERAL CREDIT SYSTEM.
J. BAUMANN & BRO.,
1313-1315 THIRD AVENUE, BET. 75TH AND 76TH STREETS.
Elevated Railroad, 76th st. Station; 3d Ave. Cable Cars.
Open Saturdays until 10 P. M.

ad. had been overlooked, so far as emphasizing it was concerned, I thought I would try my hand at an improvement of that point, namely, "*A General Reduction in Prices*," which it appears to me is the real or at least the principal reason for printing the advertisement at all. Incidentally, the whole ad. furnishes a chance to illustrate how best to handle a too crowded ad. where the space is limited.

E. M. DAY.

UNJUST COMPETITION.

To the Editor: CHICAGO, July 15, 1896.

I wish to call your attention to the business methods of some of the large paper dealers of Chicago, which I believe antagonistic to the best interests of the trade. The average printer who is in business today has a hard enough struggle for existence without the competition I refer to, and I believe the honest and legitimate printer should be protected in his rights. Experience has taught me in these times, when everyone is looking for all the business possible, that certain paper houses rather overstep their bounds and encroach upon the territory of people whose trade they are anxious to retain, and thereby place themselves in position to lose trade in one direction while grasping for it in another. Everybody knows that the price of envelopes has reached "rock bottom" and that the margin of profit in this particular work is so small that it hardly pays a printer to take an order. As I have lost several orders in competition with Chicago paper houses, I naturally feel considerably grieved. I quoted a price to a railroad on 100,000 50-pound No. 10 manila envelopes, of good quality, with corner card printed thereon, at $1.20 per thousand, after having obtained a price from the paper house of $1.02 per thousand. These envelopes were to be delivered to me for my customer by the paper house within a certain length of time. As the price quoted was considerably lower than what the envelopes would have cost me had I bought them unprinted and done the printing myself, I had decided to order them of this firm and make a fair profit by charging the price named above. I afterward learned from the paper house that they could shade the price somewhat and was quoted at 98 cents per thousand instead of $1.02, but this did not tempt me to make any better rate to the railroad company. What was my surprise when I heard about a week afterward, on making inquiry at the railroad office, that the order had been placed with the very paper house that had agréed to furnish the envelopes for me, at the identical price quoted me. If this is not enough to annoy and totally discourage the legitimate printing trade, I would like to know what will do it. I claim that the jobber should either refuse orders of this kind or protect his regular customers by making a price that will enable him to get the business and make a fair profit. If the jobbers will not protect their printer customers, we should withdraw our patronage from them. A friend has just reported that another paper house quoted a price to a large corporation on a big order for envelopes even less than what they would furnish them to the printer for, and in this case also secured the order, to the detriment of the printer, who had also put in a bid.

I wish THE INLAND PRINTER would take this matter up, and if there is any way by which such practices can be stopped, use its best endeavors to bring about a consummation so devoutly to be wished. EMPLOYING PRINTER.

HOW SAMPLES CAN BE KEPT.

To the Editor: NORWICH, New York, July 14, 1896.

Your correspondent, P. M. L., in the July issue, wants a suggestion how to keep loose samples. I have noticed various ways adopted in offices I have been engaged with, but think the one I have adopted may be found suitable to his requirements, and which is: I have procured a series of stout envelopes, 8 by 10 inches—cloth-lined is the most serviceable—in which I slip the samples of the several kinds of jobs, and have no difficulty in selecting the envelope containing the kind of job a customer desires to see. On the front of each envelope I write in a large, plain hand the name of the samples each envelope contains, and keep them in a large, deep drawer in the desk; or they can be kept on a shelf by punching a hole in the lower left-hand corner of each envelope, inserting a piece of string in the hole and attaching a small tag with the name of the contents so as to hang down over the edge of the shelf, and thus showing at a glance which envelope is wanted when required. Samples kept in this way, I find, can be kept clean and smooth for a long time. J. B. MANNING.

AD. COMPOSITION.

To the Editor: PORTLAND, Maine, July 20, 1896.

A calm, dispassionate criticism on a subject as important today as ad. composition is of great value. The construction of advertisements is becoming as fine an art as any part of the "art preservative of arts." The work is distinctive, as it requires not only correct style in composition but business bringing qualities for the ad.

The article, "Technicalities," on page 406 of the July number of this magazine was a valuable contribution, and many of Mr. Soden's ideas will be of great assistance to the compositor who reads and thinks. His assumption, however, that the writer of the article in *Newspaperdom* was inexperienced is not right, for a clearer article on the subject it has not been my pleasure to read for some time. If the writer was inexperienced he had a good theory.

Whether the ad. is well written is not a part of this discussion; it is whether it is set so as to bring out the salient points.

The ground taken by the writer in *Newspaperdom* seems to have been to make the ad. different in general appearance

from "the news matter and the other advertising" that "constitute an environment," and in his position he is sustained by the almost united opinion of writers on advertising subjects.

No one who has studied the subject can object to Mr. Soden's criticism of No. 1; the only thing that can be added is — it's no good. No. 2 is not especially strong, but its weakness is in the selection of words to emphasize rather than in the style. The style of No. 3 is too much like that of No. 1 and would not attract attention as quickly as No. 2.

As a general rule, for order of prominence, Mr. Soden's Style 1 is the safe one to follow. The business is the most important, and the writer of the ad., whether intentionally or not, arranged the matter for a very graceful and attractive display as shown below:

AT 76th ST. AND 3d AVE.

overstocked warerooms compel us to make a general reduction in prices. Furniture, Carpets, Oilcloths, Bedding, Etc.,

EVERYTHING for HOUSEKEEPING

Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators. Lowest Prices. Best Qualities. Liberal Credit System.

J. BAUMANN & BRO.,

1313-1315 Third Ave. between 75th and 76th Streets.
Elevated Railroad, 76th St. Station. 3d Ave. Cable Cars.
Open Saturdays until 10 P. M.

The center line seems to have been the one the advertiser meant to have brought out strong. It is comprehensive. It covers in one line the advertiser's whole stock in trade.

The question of choice between the one above and the one below is one that advertisers might differ on, but I

At 76th Street and 3d Avenue overstocked warerooms compel us to make a

General Reduction

in prices. Furniture, Carpets, Oilcloths, Bedding, Curtains, Portieres, Clocks, Crockery,

Everything for Housekeeping,

Tinware, Stoves, Refrigerators, Baby Carriages, Etc. Lowest Prices. Best Qualities.

Liberal Credit.

J. Baumann & Bro., 1313-15 3d Ave., Bet. 75th and 75th Sts.
Elevated Railroad, 76th St. Station. 3d Ave. Cable Cars.
Open Saturdays until 10 P. M.

think they would decide that either were better ads. than those shown before, and the latter is strong as an ad. from the fact that it brings out the very points that appeal to the "bargain-hunter" instinct of the general public, although Mr. Soden says it "will make no impression on the reader."

The "long-line, short-line" time has gone in ad. composition as surely as it has in job composition.

FRED L. TOWER,
Pres. and Gen'l Man., The Thurston Print.

A COUNTRY PRINTER'S VIEWS ON TYPE STYLES.

To the Editor: PETERSBURG, Mich., July 30, 1896.

I have noticed a tendency of type founders (nearly all are guilty) of imitating the styles of the fifteenth century. I am only a country printer, and perhaps my views are not worth printing, but it seems to me that the typographic art should advance instead of going backward. There are printers — and good printers, too — who will buy anything placed on the market by the founders, as they look upon them as leaders in the art preservative. A Worth in Paris could dictate what was correct for the women of two continents to wear, so also can a MacKellar dictate typographic styles to the printers of the land. Dresses are worn out and cast aside in a few short months, but the impressions from type last for centuries. This is a day of progression and invention. No manufacturer would dream of building a press after the pattern of those used in the fifteenth century. Why should not the founders do likewise — cast nothing but up-to-date nineteenth century type?

I would like to hear from others on this subject.

A. P. FALING.

COMPETITION OF JOURNEYMEN PRINTERS WITH THE LEGITIMATE TRADE.

To the Editor: LOWELL, Mass., July 20, 1896.

On page 441 of the July issue appears an extract from the Detroit *Free Press*, quoting the veteran printer Joe Mason in regard to a printer regularly employed in a union office for nine hours, and who at the end of his day's work goes home and devotes more or less time to doing printing on his own account. Mr. Mason proposes to bring this to the attention of the union. I can only say, more power to him.

There is also another point to be considered, namely: Jones is working in Brown's office, and has a first-class opportunity of seeing who has work done; then he goes to the customer and quotes him a price below what the customer has been paying, thereby robbing his employer of just as much work as he can get away from him, at the same time expecting his full union scale of wages. Secondly, any man working two or three hours overtime for a continuous length of time is worth actually less per hour than a man who works only nine hours a day. Therefore the union should take a decided stand on this question in justice to both employer and employe.

I get over this point by refusing to employ anyone who I know has a "steam printing" outfit. I would like to hear from other foremen on this question. J. A. K.

Communication with Mr. Mason on the foregoing produced the following:

To the Editor: DETROIT, Mich., August 3, 1896.

In regard to printers working for wages, and at the same time trying to run little print shops of their own, I am sorry to say there are some such members of our organization, and I was quoted correctly in the *Free Press*, and would have brought it before the union had I not had other irons in the furnace of that body which I considered of even greater importance to the printers of this city.

The job office proprietors have long groaned under the competition of the petty offices who do business on a cut-throat basis, and of the sidewalk speculator who owns no plant at all, but goes between the office and the customer and secures as near a cost price for the latter as possible. But recent years have seen a new source of competition springing up. Several men, members of the union, employed at a fair salary all the year round, have been found maintaining small plants at their homes, which they operate during their leisure — evenings, Sundays and holidays all being employed in this way when they can secure the work. In Detroit there are at least half a dozen printers who resort to this underhand competition with their employers. One has quite a plant in a suburban Canadian city, where he not only spends all his spare time, but is teaching several of his children the art of printing. Another, who has held an official position during the past year, has a little shop in his spare bedroom at home, and it is related he has taken customers from under the very nose of his boss. There are several other well-known cases. The matter has never been brought before the union, and it is claimed by some there is no way to get at these gentlemen only through their

employers, and perhaps some day they will realize the fact that it will be to their interest to employ men in their offices who will be satisfied with wages until such time as they can honestly branch out for themselves, when I am sure they would not tolerate like action on the part of their employes.

JOE MASON.

ESTIMATE FOR A SEVEN-COLUMN FOLIO NEWSPAPER.

To the Editor: ST. LOUIS, MO., July 13, 1896.

I note in your July number a request for an estimate for a seven-column folio paper. The following list can be supplied for three hundred and seventy-five dollars ($375) net cash. If a secondhand Washington press be purchased, $50 can be deducted, or if a Vaughan Ideal press be used, $30 can be deducted, making the net amount three hundred and twenty-five ($325) and three hundred and forty-five dollars ($345) respectively. The list includes everything necessary to produce the paper:

1 7-col. Washington hand press	$225.00
1 pair 7-col. folio chases	11.00
1 18-inch hand roller and frame, complete	2.75
1 set straight iron side and foot sticks	3.00
2 single and 1 double pat. lined galleys	6.50
3 6-inch comp. sticks, at 75 cents	2.25
1 14-inch comp. stick	1.30
6 pairs news cases	9.60
18 job or italic cases, at 90 cents	16.20
1 double (book) stand	6.00
1 " (news) "	4.25
25 yards reglet and furniture, assorted	1.25
3 beveled side-sticks	.18
Mallet, planer and proof planer	1.20
50 adv. rules, 13 ems	2.00
20 double dash rules, 13 ems	1.60
20 single " " "	1.20
10 double rules, "	.60
15 adv. " double column	.90
20 lbs. leads, 13 ems	3.60
10 lbs. slugs "	1.80
15 lbs. leads and slugs, double column	2.70
14 beveled foot-slugs, 13 ems	.56
12 6-point column rules, 7-col.	6.00
2 double head " "	.65
150 pounds 10-point roman	72.00
100 " 8 " "	53.00
Leaders and fractions for roman	5.20
1 imposing stone, 28 by 50	10.00
2 fonts 8-point Woodward (head letter)	4.50
1 font 10-point "	2.50
1 " 6 " "	2.00
1 " 12 " "	2.80
1 " 18 " "	3.20
1 " 24 " "	3.50
1 " 36 " "	5.00
1 " 12 " cond. Woodward (head letter)	2.80
1 " 18 " " "	3.20
1 " 24 " " " (head letter)	3.50
1 " 36 " " "	5.00
1 " 48 " " "	7.25
1 " 8 " extended Woodward	2.25
1 " 10 " " "	2.50
1 " 12 " " "	2.80
1 " 18 " " "	3.20
1 " 24 " " "	3.50
1 " 36 " " "	6.40
Spaces and quads for display type	5.25
2 fonts each 6 and 12 point border	3.90
2 comp. and 1 make-up rule	.75
1 dozen patent quoins and key	3.00
1 electro. sub-heading	.50
1 lye brush	.40
Saw and miter box	1.65
10 pounds best news ink	1.75
25 " 12-point roman or poster type	13.50
1 6-inch proof roller, complete	1.85
	$550.74

Errors and omissions excepted.

THE INLAND TYPEFOUNDRY,
Per ROEDER.

ADVERTISING A PRINTING BUSINESS.

To the Editor: MARTIN'S FERRY, Ohio, July 17, 1896.

In the July issue of this magazine I noticed an article on "Advertising a Printing Business" which interested me very much. As contributions were requested, I would like to submit some of my experiences in that line.

Now, in the printing business, as well as in any other kind of trade, the aim in advertising is to keep your name constantly before the public. There is an indefinite number of ways to do this, but I only wish to mention a few.

At the opening of the season of 1895-96, last September, we put out about 5,000 blotters with our firm's name, business and address. These were distributed among the school children at school and among the merchants at our office. Our show window, upon which I will comment further, was literally filled with blotters, thrown promiscuously about, making an odd appearance. A card was hung up inviting all to come in and get a blotter. Now, the merchants generally came in, and by so doing got a glimpse of our office and the amount of work we were putting out. *They* generally remembered us when they needed any printing. But how about the school children? Some printer may ask, "What good does it do to waste your paper stock on children?" That can easily be answered. There are probably few who know just how much influence a child has over his parent, or even over any grown person. Why, I remember a young chap whose influence had a great deal to do with sending customers to our office. His father kept a livery stable, and therefore came in contact with many strangers. One day a man asked him where he could get some printing done. The liveryman named over the different printing offices in the city, but gave no one the preference. The boy, hearing the conversation, went to his father and said: "Pop, you send him to M—— (mentioning our office), because they gave me and all the other children some nice blotters, and I *know* they do the best printing." The consequence was, the liveryman recommended our office and we got the work. There are numerous other incidences which I could relate, but the space forbids.

On the last day of December, 1895, we got out a few thousand dates, of which you will find a sample inclosed, and



which proved an immense success. These dates were printed on assorted colored poster and were pasted up every place about the town. It was on New Year's eve and during a snowstorm that we plodded all over town with paste bucket and brush, posting up our dates telling the people that we were not only *coming*, but were already there to *stay*.

There is yet another way of advertising of which I would like to speak, and that is, window display. Now, there are probably some printers who will laugh at me for merely mentioning such a thing, yet I can truthfully state that if they had the experience I have had in this line of advertising they would think as I do. If your office is located on the ground floor with a show window to the front, by all means make use of it. Besides displaying your latest productions you can exhibit some novelty or relic to draw the people's attention. This creates interest in your window, induces the people to stop and keeps your name constantly before the public. Some printers, though, are averse to washing windows. This is true in the majority of cases, yet an up-to-date printer cannot expect people to patronize

him if dirt and disorder have the upper hand in his office. I have found that clean windows, neatly arranged displays of work turned out, and a cleanly kept office have done more advertising than all the bills or circulars ever sent out.

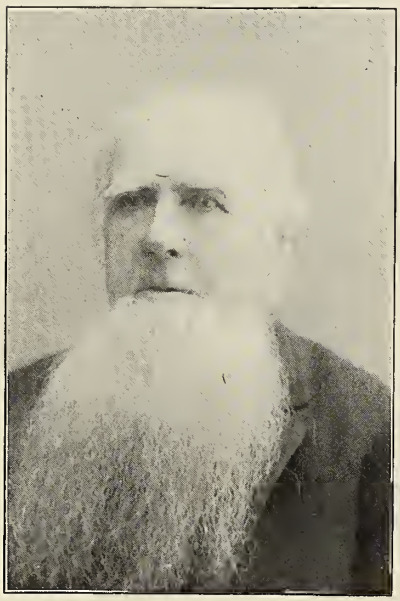
J. F. BLUMENBERG.

Written for THE INLAND PRINTER.

WILLIAM NORTH—THE OLDEST WORKING COMPOSITOR IN AUSTRALIA.

BY R. L. JENNINGS, MELBOURNE.

THE original of the accompanying picture was born in England in the memorable year of 1815. At the age of thirteen—that is to say, in 1828—he was apprenticed to David Cussons, printer and bookbinder, to learn (according to his indentures, which lay before me, sere and yellow) "the art." The instrument (the indentures) set forth that he was to be bound for seven years, and during that term, among a very large number of obligations—such as "keeping his master's secrets," "not to play at cards, dice, table, or other unlawful games whereby his master may have loss with his goods," "neither buy or sell," "not to haunt taverns or playhouses, nor absent himself from his master's service, day or night, unlawfully"—"he shall not commit fornication nor contract matrimony." His master (David Cussons) besides teaching him "the art," undertook to pay his apprentice during the fourth year of his term (not receiving pay the previous three years) 4s. ($1) per week; fifth year, 5s. per week; sixth year, 6s. per week; and the seventh and last, 9s. per week. At the end of the term his master was to present him with 20s. ($5), provided the said apprentice should have well and faithfully performed his service. His father also engaged to provide the "within named apprentice" during his apprenticeship "with sufficient meat, drink, lodging, clothes, washing, needful medical attendance, and all other necessaries during the said term." The indenture is dated "the first day in February, in the second year of the reign of our Sovereign Lord, William the Fourth, by the Grace of God," etc., 1832—the indenture not being drawn up until after he (William North) had "put in" four years. It bears a £1 ($5) stamp.



WILLIAM NORTH.

So much for his apprenticeship, which, he assured me, he served faithfully, and as a mark of his having done so, his "master" paid him the stipulated sum of 20s. at the end of the term. He then worked for a time in Yorkshire, afterward moving to London, where he was employed at Spottiswoode's (government printer) for sixteen years. He was offered the foremanship of the *Illustrated London News*, then in its infancy, but refused it, recommending a young man from Spottiswoode's, who accepted and held the position of foreman on that journal until about five years ago. Mr. North emigrated to Melbourne, Victoria, Australia, in the year 1852, and as good men in those days were at a premium, he had no difficulty in obtaining a permanent "sit" on the *Argus* (the leading Melbourne daily newspaper), where he has been employed ever since—forty-four years. As an object lesson to young printers, I might be allowed to state that he never smoked, chewed or snuffed, and is almost a total abstainer; but he finds now that a glass of pure Australian wine is good for "his stomach's sake" at his advanced age. As a proof of his vigorous old age, he is working "on case," day work, on the *Australasian* (weekly).

Since the above was written the Linotype has been introduced into the *Argus* office, and ten machines have been erected, under the supervision of Mr. Philip T. Balls, of New York. When the first machine was in going order Mr. North, under instruction from Mr. Balls, tapped off three lines upon the Lino., amid quite an ovation from a large number of spectators.

Written for THE INLAND PRINTER.

GEORGE SPAULDING & CO., SAN FRANCISCO.

BY STYLUS.

THE printing establishment of George Spaulding & Co. dates its origin from March, 1869, and while not the oldest, is one of the most prosperous in San Francisco. The founders of the business were two printers—George Spaulding and Harrison Barto—who were working at the time in the office of the *Mining and Scientific Press*, Mr. Spaulding as foreman of the newspaper, and Mr. Barto as foreman of the job department. At that time Dewey & Co., proprietors of the newspaper, had a small job office, which they were induced to sell, and this was the nucleus from which has grown one of the largest general printing offices in the city.

Immediately after the new firm took possession of the material they began to add such new type and machinery as their rapidly growing business demanded. Under the skillful and intelligent management of Messrs. Spaulding & Barto the office quickly took its place in the printers' quarter as one of the less than half-a-dozen general job and book printing offices where all kinds of work was turned out. At that time specialty printing had not been developed in this city, so all the older offices were equipped for general printing from a drug label to a three-sheet poster. Times have changed since that period, and the principal offices have some special class of work for which their equipment of type and machinery is selected. The office of George Spaulding & Co. has continued as an all-round one, with a leaning toward book printing on the one hand and insurance printing on the other. Mr. Spaulding gave his personal attention to the development of the book printing, while Mr. Barto looked after the job printing. This made a strong team, and when added to excellent business qualifications in both partners (so often wanting in firms composed of working printers only), one could only expect them to succeed and acquire a comfortable competence.

In 1878 Mr. Barto withdrew from the firm to give his attention to lumbering interests in Mendocino County, in which he had invested, and the firm name was then changed to George Spaulding & Co., which has since been adhered to. At this time two young men were admitted into the firm—Dwight Germaine and Munro Miller. Mr. Miller sold his interest to Mr. Spaulding in 1881, and went to Victoria, British Columbia, where he established a profitable business. Mr. Germaine retired in 1886, Mr. Barto returned and resumed his connection, and at that time the business was incorporated, James G. Spaulding, a son of the founder, Solon H. Williams and others taking stock in the company. George Spaulding died January 27, 1893, since which time the active management of the business has been in the hands of Harrison Barto and James G. Spaulding. The

office has always been considered a "fair" one in the broadest significance of the word. There has never been any trouble between employer and employed, and when differences of opinion arose they were always amicably arranged. This condition is noticeable in establishments where the heads have grown up from the ranks. A proof of the honorable and considerate treatment of employes is found in the long period of service of several of them. Walter L. Ferguson, the principal job compositor, has been identified with the office since 1875. Alonzo Henry, foreman of the platen presses, has held his place since 1881, while William Griswold, foreman of the cylinders, has occupied his position nearly as long. A. S. Winchester, the general foreman of the place, has been connected with the office for a dozen years, with the exception of a few months spent in the mines.

The office occupies the entire second floor of the premises at 414 Clay street, extending back to Merchant street, and is perfectly lighted. There is no dark corner in the building — no spot where compositor or pressman cannot work to the very best advantage. The equipment includes four cylinder presses, eight platen jobbers, and quite recently a 50-inch self-clamping cutter has been added. There is also a complete stereotype plant connected with the business, and other additions and improvements are down on the programme.

PLATEN PRESS WORK.*

BY C. E. MILLER.

THESE presses have not received, in these latter days, the attention they merit. In the first place the platen press is considered the boy's press. The young man, and older ones, seem to have no part in it. Fine or difficult work is not considered any more. Why? Because skilled men are not employed to operate platen presses. The prices received today for that class of work do not justify the employer in employing men; but in reality the platen press requires experienced and practical operators, as much so as the cylinder.

MAKE-READY, ROLLERS, INK AND PAPER.

To prepare the platen press for work the following points must be observed:

1. Is the press level?
2. Is the impression, the platen or bed (whichever has to be regulated) of proper height?
3. Are the rollers in proper condition?
4. Is the ink suited to the paper?
5. What kind of tympan is required for the job?

The secret of good presswork lies in studying the different points of each job to be worked. Neglect to do this is the cause of most of the trouble in the pressroom. The pressman should be guided by the quality of the paper. Soft paper takes impression readily; hard paper resists it. The impression screws should be set so as to bring the platen as near as possible to the bed of the press. A sheet of pressboard and about three sheets of forty-pound paper will be about the right packing for the average job, although on some jobs it may be necessary to have a sheet or two more. The make-ready should be done on this packing, after which use a sheet of hard finished paper for top packing. The impression screws, when once set, should be changed as seldom as possible. Lock the form in the center of the chase, if possible. If not centered, the impression will not be uniform, and the press is liable to slur. See that the form does not spring, that the type stands squarely on its feet, and that the bed and form are perfectly clean of all dirt or grit. If the form is not planed down, loosen the quoins. Never be guilty of planing a form with the quoins tight. See that the gauge pins have been removed from the tympan, and that the grippers clear the form.

The first impression should be a light one. Notice whether the form is in proper condition for make-ready. Always underlay low letters. Overlaying them causes the other type to raise, and has no effect on the low letters.

A sharp impression should be striven for; also one that is uniformly even. Do not emboss a job so that it can be read as readily on the back as on the front. Neither strive for a very light impression. If the impression is too light, the sheets will set off and the type fill with ink. There should be force enough to transfer the ink into the paper.

OFFSETTING.

Many pressmen, when meeting obstacles in the working of inks, blame the manufacturer, when they should place the blame upon their own ignorance. As I have already stated, the important points are not studied. The real trouble lies in the prevailing lack of primary technical knowledge of manufacturing and relative proportions of ingredients — a knowledge which the present system of training apprentices gives no opportunity of acquiring. Were there an efficient school for teaching the secret of this great art at every trade center, every apprentice would have an opportunity of gaining that theoretical knowledge which should underlie and even precede all practical experience in the pressroom. He would then understand the absorptive or resistive character of various kinds of paper stock he uses, and remedies would almost suggest themselves.

PROPER CARE OF ROLLERS

Is another essential factor in doing good work. Benzine is used principally for cleaning. This, however, is injurious to the rollers, because, first, it causes the face to become dry and crack; second, it takes away from them the life and elasticity which forms their suction. Among the good washers may be mentioned machine oil and camphor oil. By close study and observation of these suggestions, good and efficient work can be done on platen presses.

The distribution of ink on a platen press is a matter that has received considerable attention in these later days. One device for this purpose consists of a receiving roller which takes the ink from the fountain and carries it to the disk, thus giving it a better distribution. A nickel-plated disk is a good device, as colored inks coming in contact otherwise with iron lose their brilliancy.

The working of cuts, their make-ready and how to work them, the subject of copying ink, presses best adapted to certain work and general purpose presses cannot be treated of in this paper, but in the turning out of first-class work they are very important matters to be considered.

* Read before the Springfield, Ohio, Technical Club, by C. E. Miller, of Berlew & Miller.

A MEAN MAN.

A man may use a wart on the back of his neck for a collar button; ride on the back coach of a train to save interest on his money until the conductor comes around; stop his watch at night to save the wear and tear; leave his "i" and "t" without a dot or cross to save ink; pasture his mother's grave to save corn; but a man of this kind is a gentleman and a scholar compared to a fellow who will take a newspaper, and when asked to pay for it, puts it into the postoffice and has it marked, "Refused."—*Bill Nye.*

TWO EXPRESSIONS ABOUT THE INLAND PRINTER.

"Cannot live without it."—*Gowdy Printing Company, Colorado Springs, Colo.*

"THE INLAND PRINTER at hand; as usual, prettier than ever."—*Tom H. Tipton, Williamsport, Ohio.*









SPECIMENS OF THE PHOTOGRAPHIC WORK OF LEO D. WEIL, CHICAGO.

AN ARTIST IN PHOTOGRAPHY—LEO D. WEIL.

PHOTOGRAPHY has been slowly accepted to be worthy the name of "art," and the cause is not hard to find, inasmuch as the large majority of photographers are students of photography as artisans, and not as artists. The artisan is separated from the artist by an impassable wall. Native taste and adaptability are the essentials for the artist, and a man is born with these—they cannot be educated into him. A notable instance of the instant recognition of these qualities, evidenced in photography, is to be found in the position of Mr. Leo D. Weil, a young Chicagoan, whose artistic work has been the subject of many magazine and newspaper articles in recent months. Mr. Weil is a very young man—he is in his nineteenth year—whose innate art perception has brought photography, under his manipulation, to be in verity an art, in the proper meaning of the word.



The illustrations which accompany these notes are but moderately representative of the product of his taste.

In portrait work Mr. Weil is particularly happy. The experience of the larger number of persons who have portraits made in the studios is not pleasing. The pictures, as a rule, do not look natural. While there is a resemblance to the subject, there is also a stiff, constrained appearance, either in expression or attitude, or both, which makes many so-called high-class photographs take more of the nature of a caricature than of a likeness.

By Mr. Weil's methods, his pictures are actual glimpses of nature, caught on the instant. No painful effort at posing or adjustment is in evidence to offend the taste. All is restful, natural and spontaneous. His "non-studio fotography," as he calls it, is the first successful method of making photographic portraits amid the subject's home surroundings.

A plausible claim made for the new departure is that the accessories among which the sitter is photographed are always original and individual. They have not been used for a score or a hundred of other sitters. More than that, they are usually far more rich, costly and unique than any studio could possibly afford. The furnishings grouped within an 8 by 10 photograph taken in almost any of Chicago's luxurious homes represent an expenditure of several thousand dollars, and could not be approximated by the accessories of the most complete studio in the city.

The feature of non-studio photography which is, perhaps, most appreciated by the ladies, is the fact that it admits of any number of changes in costumes. The same gown and draperies are not forced to do monotonous service in every sitting, as must be the case where the sitter goes to a public studio. By having the sittings done in her own home, a lady can indulge in as great a variety of gowns and accessories as may please her fancy—and that without any personal inconvenience. In a well-appointed home there is practically no limit to the number of charming effects in grouping, poses and embellishments which can be obtained by the manipulator of the camera and the flashlight, and the exquisite results obtained in this new line of photography by its youthful originator indicate surprising possibilities in the way of artistic grouping and the handling of light and shade.

All portrait photographs by this process are taken by flashlight, but are devoid of the chalky and ghastly appearance ordinarily characteristic of flashlight work.

By Mr. Weil's system, the capabilities of the flashlight, or, rather, a harmonious system of flashlights, are so arranged and graduated as to give greater exposure to certain features and subdue others, in compliance with a delicate perception of the laws of light and shade and the special requirements of each individual subject. Long, patient and expensive experimenting has been necessary to bring this feature of non-studio photography to its present state of development. To produce results on the plate similar to those had under a favorable "time exposure by daylight, it was found necessary to graduate the quantity of flash powder in nice accordance with the particular demands and accessories of the subject. The complexion, the color of the room and draperies, and various other details, are taken into careful consideration in arranging the flashlights and reflectors.

The pan containing the charges of flashlight powder is mounted upon an ordinary music stand, which can be raised and lowered at the will of the operator in order to secure an effect similar to that produced by a well-adjusted skylight. Three and sometimes four tiny heaps of the illuminating powder are distributed over the surface of the pan, and the quantity of powder used for each illumination is much smaller than that employed by photographers who have not reduced flashlight work to an exact science. The powder



Photo by Leo D. Weil.

AN ACCIDENT.

is ignited by means of an electric battery and wires operated by the same pneumatic bulb which opens and closes the shutter of the camera as it receives a slight squeeze by the hand of the photographer.

The room in which these pictures are taken is never wholly darkened, but enough light is allowed to enter through a side window to enable the photographer to focus his instrument. This, it is said, assists in avoiding the strained expression frequent in pictures taken under a too brilliant flood of daylight, or in flashlight pictures in a room from which exterior light has been wholly excluded.

Another advantage obtained by a partial admission of light from without is a fine perspective and a soft and often exquisite harmony of light and shade. This is materially aided by an artistic and intelligent grouping of the furniture and accessories, as well as by a proper adjustment of reflectors.



Courtesy "The Four Hundred." Photo by Leo D. Weil.

MRS. ARTHUR J. CATON AT HOME.

That "non-studio fotography" has as yet obtained but a "limited circulation" may be readily understood from the fact that its pioneer seldom has occasion to make a bill for less than $25, and more frequently has orders from single individuals which amount to over $100. In some instances he has been patronized by wealthy Chicagoans to the extent of $300 and $400 for a series of sittings in a single home.

The field of advertising offers unlimited advantages to Mr. Weil, as the character of his productions are among the most suggestive we have seen in photography.

PRINTERS GOING INTO BUSINESS FOR THEMSELVES.

THE *American Pressman* under the heading "Why Do Some Men Fail," answers, "Because they do not understand how to run a business"—then why do they try it? Theory and practice as applied to the printing trades—how vastly they differ. I will venture to say that never yet did a young man, practical or otherwise, make a "start in life," but thought he knew how to get rich, or, at least, make a great deal more money than he was earning as a salaried employe; he can tell you how it is done, it is so easy to see where other people have failed and avoid their methods; but how is it in six months or a year's time? How little he knew, and what a vast volume he discovers he did not know—but he is in for it now and must make the best of it. There is no "royal road" to learn how to run a business; to a very great extent it depends, in the first place, upon a man's knowledge of his work, the methods he lays down to work on and his sagacity and judgment of human nature in the road he finds it necessary to travel. Customers and conditions of trade are continually changing; to be successful we must change with them; the race for success in every line of business is very rapid, and it is one of the impossibilities that all can win. Take, for example, the master printers all over the country, more especially in the larger cities, the percentage of successful establishments is very small to the number of houses that are struggling for a living, and why? It is not because they all do not understand how to run a business, but because there are so many firms that do business in such an utterly reckless manner, and seemingly prosper for a while, that it leads others to think they can do the same, and, if misfortune does not overtake them entirely, it keeps them poor.

Because A only charges 50 cents per 1,000 for printing envelopes, B says he can do it if A can, and so on down the list. That is not a good business method by any means, but how easy it is to write these things and then go down to the office and do just the opposite. Good business methods can only be determined by the employer himself, according to his surroundings and the class of people he is dealing with; if he is a man of business and understands what he is about, "Courage of his convictions" is the commodity he needs most of, to lead him to success. This maxim to a thoughtful man will much oftener lead him to prosperity than adversity. Among our prosperous printers I do not suppose any two had the same business methods or the same opportunities of working up their trades. We find some practical men have been very successful; we find others just the reverse, yet can make money very fast for anyone but themselves; that is, I suppose, the difference in human nature. I am inclined to think that if we get a census of employers that a very large majority of our moneyed men were not practical, but were fortunate in surrounding themselves with good workmen or practical partners, going to show that business ability is at least as

much a necessity as practical experience, and, I think, more so—this may not be correct, but from my own knowledge it seems it is so. A shop experience is a good thing, but you cannot run a business on it; you must have a counting-room experience also, and knowledge of cost of production. As a rule, the most experienced and reliable person you might take out of your shop could not come into the office and tell you what a job was worth, and if it was a large one would be liable to come fifty per cent out of the way in his *guess*, for that is what two-thirds of the estimates are that we hear about every day. Promises also are a large part of good business methods—and printers' promises do not stand very high as a rule. If we could always have in mind "be slow to promise and quick to perform," it would be better. Employes that have good positions, do not be in too great a hurry to give them up. It takes more than the money to buy presses and composing room to make a success. Look for the man with business methods and good habits; he is as much a necessity as your press for the successful culmination of your ambition; also lay out *definitely* the line of work you will do, and stick to it—don't think you can do anything from a postal card to a 3-sheet poster, because it can't be done in the same office and make money. Weigh up well the probabilities of getting work fifty-two weeks in the year; you have to pay rent and fixed charges for fifty-two weeks. It is like the old saying, "Lips, however rosy, must be fed."—"*Gear.*"

NOTES ON PUBLICITY.

BY F. PENN.

MR. CHARLES E. MAY, of the firm of Stanley & May, publishers of the Moline (Ill.) *Evening Mail*, sends some samples of his job composition. It is up to the standard, his imitation of a rubber band stretched across one end of a business card being especially good.

THE Photo-Engraving Company, 67-71 Park Place, New York, has recently sent out a neat little folder announcing its consolidation with the American Photo-Engraving Company, formerly at 15 Vandewater street, New York. The officers of the new company are: A. F. W. Leslie, president; H. A. Jackson, vice-president and manager; G. W. Smith, treasurer, and R. B. Davis, secretary.

SOME very fine samples of printing have been received from Redfield Brothers, New York city. They comprise the August number of *Recreation*, a copy of the *Amateur Athlete*, an advertising booklet of the Empire Typesetting Machine, the "Journal Book of Types," and a little circular of their own entitled "Inquire Within." This last is especially good. Many a printer has spent days and weeks in getting up an elaborate booklet which will not compare in effectiveness with this small folder.

MR. ROBERT L. STILLSON, Center and Pearl streets, New York, has sent out as a specimen of his work a very handsome printing of a famous painting entitled "Fairy Tales." A delicate tint adds much to the effect. A different engraving of the same subject was shown by the F. E. Okie Company, of Philadelphia, in their advertisement in last month's number of THE INLAND PRINTER. Mr. Stillson puts his name in unobtrusive type at the bottom, and on the whole we look upon it as a very effective advertisement of his ability to do good work.

I HAVE received a copy of "The Book of Types" of the *New York Journal*, compiled by Mr. George French, advertising editor of that paper, for the purpose of acquainting the *Journal's* patrons with its facilities for attractive advertisement display. There are 172 pages in the book, and besides showing complete series of nearly all of the modern type faces, a number of specimen advertisements are given and several pages of Mr. French's interesting comment on advertising and kindred subjects appear. Neither Mr. French nor the *Journal* are given to doing things by halves, so it would seem unnecessary to add that this is the handsomest of the many handsome type books which have reached me.

THE old-time idea that the printer's sole avocation is in the dram-shop, does not seem to have entirely died away. In the *Buckeye Informer*, of Milo, Ohio, appears the following advertisement:

HAVE YOU
A GOOD PRINTER?

Who gets drunk and gives you trouble? He wants to quit and can't. Send him to

MARYSVILLE KEELEY INSTITUTE

and have him cured. It will be money in pocket all around. We will take a big slice of our pay in advertising.

Write

C. R. CORNELL, MANAGER,
THE KEELEY INSTITUTE,
MARYSVILLE, UNION CO., OHIO.

I HAVE received some specimens of the advertising of the F. W. Roberts Company, Cleveland, Ohio. This is my first opportunity to look over any of the productions of this firm, and if they have been turning out much like what I have before me, I consider it a loss not to have known of it before. There is a "snap" and a "go" about their advertising which makes one feel that they know what they are about. This is the aim of every circular, I take it. The specimens the Roberts Company submit comprise a monthly calendar, a blotter, and two booklets. The larger and more important of these two is entitled, "Are You Rightly Represented?" Among other things it says: "First impressions are lasting with most of us. We can't afford to have them poorly made. A letter-head, pamphlet or catalogue sent to those you desire to do business with should attract—be better than your competitor's, if possible. It costs but little more than commonplace printing, and is vastly more satisfactory to the user."

THE United States Printing Company, of Brooklyn and Cincinnati, has prepared what it calls "The History of a Success," the success alluded to being, of course, its own. Under the heading of "Historical," I find the following item about label printing, which may not be known to all our readers: "The business of printing colored labels is of very modern date. Prior to 1860 very few articles of merchandise were packed and sold under regular trade names and brands; all articles of food, condiments, etc., were sold by weight (and too often very short weight) over the grocer's counter, and delivered wrapped in a piece of brown paper. About the date above named, coffee and spice dealers and others began extensively to pack their goods under their own names and brands, often using arbitrary symbols or trade-marks, many of which have since become very valuable. The extent to which this practice has grown is almost beyond belief. Every article that can be so handled is now put up in handsome packages which are at once a favorable introduction to the buyer and a guarantee of quality on the part of the manufacturer and packer." "The History of a Success" is interesting from cover to cover, and I think most of its readers will receive with regret the "au revoir" of the attractive young lady who waves her handkerchief from the last page.

THE INLAND PRINTER IN GREAT BRITAIN.

We might mention that we value your publication highly and, indeed, consider it one of the best, if not the best, of the trade.—*James Beaty & Sons, Wholesale Stationers, Printers and Lithographers, Carlisle, England.*



"YELLOWSTONE PARK, AND HOW IT WAS NAMED."

WITH the compliments of Yellowstone National Park Transportation Company, Mammoth Hot Springs, Wyoming, there comes to us a beautifully illustrated booklet, with the title of the heading of this note.



The letterpress is in verse by Dr. William Tod Helmuth, the sketches are by John T. McCutcheon, and a number of half-tones are from photographs by F. Jay Haynes. Permission has been obtained to publish a number of the sketches and half-tones, and they are set forth upon this and the opposite page. They speak for themselves. Too much praise cannot be given to the Henry O. Shepard Company, Chicago, the printers of the brochure, for the excellence of the typography and the printing of the half-tones and sketches.

J. J. LITTLE & COMPANY AND ITS EMPLOYES.

ON July 9 a decision was rendered by Hon. Seth Low, the arbitrator in the matter of the dispute between the firm of J. J. Little & Company and its employes. This forms the last act in this memorable case, and while each side no doubt hoped for more favors than were received, the decision has been accepted in good grace by both.

It will be remembered that early in April of this year the employes of the book and job rooms of J. J. Little & Company made to the firm certain demands, seven in number, and upon a refusal by the firm to comply, a strike was ordered on April 24. A week later the men returned to work under an agreement to refer all differences to a joint committee of ten persons, five to be selected from Typographical Union No. 6 and five from the New York Typothetæ. Of the committee selected, those representing the Union were: Samuel B. Donnelly, its president; Wilbur F. Speer, vice-president; William Ferguson, secretary-treasurer; John Maxwell, organizer; and Charles J. Dumar, ex-president. Those representing the Typothetæ were: William Green, Theo. L. De Vinne, R. R. Ridge, R. W. Grout and R. W. Smith.

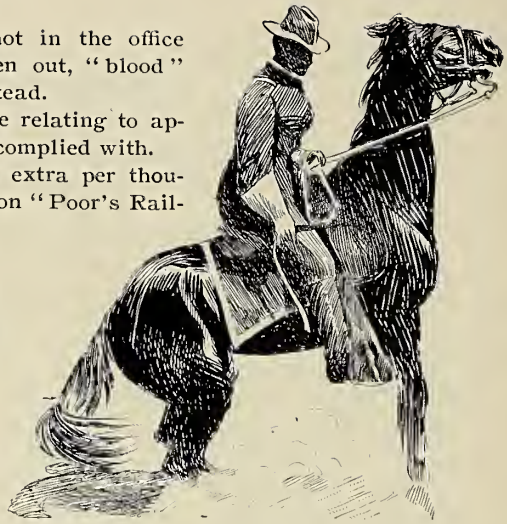


YELLOWSTONE FALLS.

The demands made by the men which this committee was called upon to settle were as follows:



1. That the machine scale shall be lived up to in its entirety.
2. That the fonts which are below the standard shall be measured as the next smaller size.
3. That the text of all publications shall be done entirely on piece or on time.
4. That all cuts coming within the measure shall be given to the compositor; and if cuts are not in the office when copy is given out, "blood" shall be given instead.
5. That the rule relating to apprentices shall be complied with.
6. That 5 cents extra per thousand ems be paid on "Poor's Railroad Manual."
7. That book and job rooms shall be recognized as card offices.



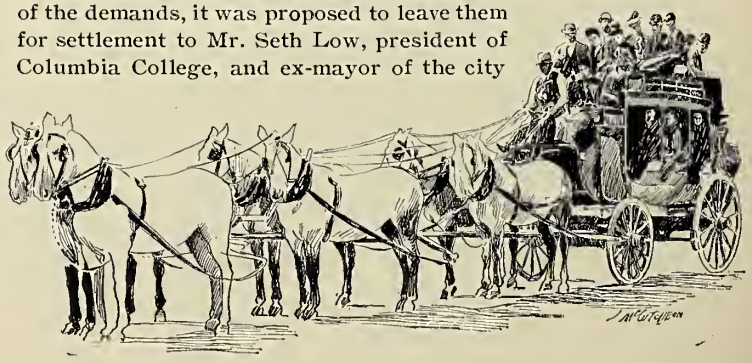
The joint committee was able to dispose of all of these demands but the third, fourth and seventh. In the case of the first, it was agreed that when the number of piecehand compositors exceeds the number of machines as three to one, only those employed on the machines are to work nine hours a day. When the number of piecehands becomes less in proportion than this, the entire force is to work nine hours per day. Also, that when work is to be done by both hand and machine composition, unless the copy is run off the hook without discrimination, the piecehands are to be paid $18 per week of fifty-nine hours.



In regard to the second demand, it was agreed that "where type falls below the standard there shall be an allowance of 2 cents per thousand ems for one thick space or less under the standard, and that 1 cent extra allowance shall be made for each additional thick space or fraction thereof that the type falls below the first thick space under standard."

Mr. Little said that he always has abided by the apprenticeship law, and expects to do so in future, and this demand was withdrawn, as was also the sixth demand. The 5 cents extra per thousand on "Poor's Railroad Manual" is to be exacted in the setting up of future editions, but the demand was withdrawn so far as the present edition is concerned.

The committee failing to agree in the disposal of three of the demands, it was proposed to leave them for settlement to Mr. Seth Low, president of Columbia College, and ex-mayor of the city





of Brooklyn. Mr. Low's high standing was, of course, a guarantee of the fairness of any decision he might render, and as he had no experience at the printing business, he would have no sympathy with either side any further than might arise in the consideration of the present case. Accordingly, he was supplied with briefs giving him the views of both sides to the controversy, and with the proceedings of the joint committee. Later he went over the points at issue with the members of the committee. His decision is as follows:

Third Demand. That the text of all publications be done entirely on piece or on time.

The Typothetæ were willing to concede this demand, with the following exception, that "this shall not apply to standing matter or electrotype plates to be corrected." The Union objected to this exception as too broad.

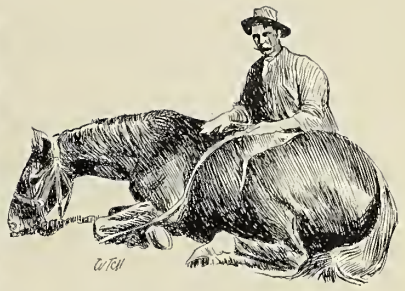
It is conceded that most of the printing in New York is paid for either by the time scale or the piece scale established by the Union. The Typothetæ admit that standing matter and plates can be used in work done on time without embarrassment. This seems to dispose of their argument that the composition of such matter having been paid for once should not be paid for again. It need not be, if the entire work is done on time. The contention of the Typothetæ really is that they ought to be at liberty to use standing matter and plates on the piece scale on the same basis as on the time scale. The Union, while intimating that the rule must be applied with discretion, claims that standing matter and plates, when used upon the piece scale, are a part of the compositor's fat. Such matter seems to me to stand in precisely the same category as cuts coming within the measure that are within control of the office at the time copy is given out, which cuts the Typothetæ are willing to concede to the compositor. Such cuts have already been paid for by someone, the compositor does no work upon them, and yet they are measured up by the compositor. It is intimated by the Typothetæ that the effect of this finding will be to drive more and more printing out of New York into the surrounding towns and cities. If so, the remedy seems to me to lie either in an amendment of the piece scale, or in such an administration of the rule by the Union as will suspend its application to extreme cases. The rule seems to me to be in the interest of fairness, and I therefore sustain the demand as submitted by the Union.



GRAND CAÑON OF THE YELLOWSTONE.

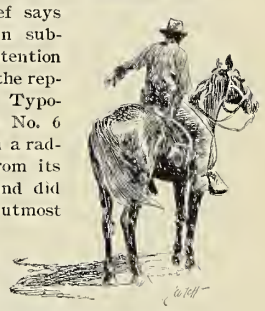
Fourth Demand.—That all cuts coming within the measure shall be given to the compositor; and if cuts are not in the office when copy is given out, "blood" shall be given instead.

The Typothetæ propose, as an amendment, "That all cuts coming within the measure, and within control of the office at the time the copy is given out, shall be given to the compositor." In other words, the discussion turns upon whether the claim of the compositor to cuts coming within the measure is, or is not, of such a character as to justify a claim for extra compensation in lieu of such cuts if they are not within control of the office when the copy is given out. I am of the opinion that the facts do not justify such a claim. When cuts are inserted after the text is set up, the work is not done by the compositor but by the maker-up. I think that the compositor's claim cannot extend into a domain that the compositor himself does not cover. It was pointed out during the discussion, as justifying the compositor's claim to such cuts, that if matter is set up without leads, the leads are subsequently inserted at the expense of the office and measured up by the compositor. But the difference was easily made clear. If leads are missing, it is because the office is at fault, and the office must, therefore, pay for its own delinquency. The office, however, in most cases, and presumably in all, is not responsible for the fact that some cuts are not within control of the office when copy is given out. The cuts are furnished by the author or publisher and not by the office, and the office, therefore, cannot be held responsible for their absence. I am confirmed in the soundness of my conclusion as to this point by the admission of both sides that it would be frequently impossible to pay the extra compensation demanded for cuts coming in after the matter had been set up, to the men who actually did the work of composition. The Union proposes that in such a case the money should be paid into a compositor's fund, to be divided, when possible, among the compositors concerned as they may themselves agree. A claim that by any chance may not inure to the benefit of the man who did the work seems to me to be a claim that cannot be sustained. I therefore find, as to this fourth demand in favor of the proposition submitted by the Typothetæ: "That all cuts coming within the measure, and within the control of the office at the time the copy is given out, shall be given to the compositor."



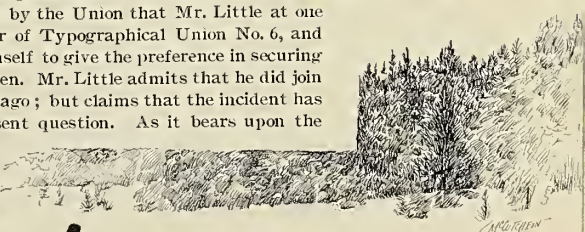
Seventh Demand.—That book and job rooms shall be recognized as card offices.

With reference to this demand, the Union in its brief says frankly that "In submitting this contention to an arbitrator, the representatives of Typographical Union No. 6 have ventured on a radical departure from its usual methods, and did we not have the utmost confidence in the stability of our case, it is doubtful if this method of settling our dispute would have been agreed upon." The Typothetæ, while less explicit, argue strongly that no such demand ought to be enforced by arbitration upon an unwilling employer. In other words, this is a question ordinarily decided by power. If the Union is strong enough to carry its point, an office is made a card office. If the employer is strong enough to maintain his position, he declines to have his office made a card office. I have shrunk not a little from attempting to pass, as arbitrator, upon a question of this nature; but, upon reflection, I have thought that a fearless discussion of the question by one in a position to look at it with impartiality might prove of sufficient advantage to justify the attempt. In a word, I think the contention of the Union has in it an element of right; but in its entirety it involves two points that I am unable to sustain.



As one detail of this question in its application to the office of J. J. Little & Company, it is urged by the Union that Mr. Little at one time became a member of Typographical Union No. 6, and in so doing pledged himself to give the preference in securing employment to union men. Mr. Little admits that he did join the Union thirty years ago; but claims that the incident has no relation to the present question. As it bears upon the matter in arbitration, I am constrained to treat the incident as having no decisive weight. The fact that the Union has not until now insisted upon this point, seems to me to constitute a waiver of the claim except as a









make-weight in the argument. The fact that the Union did not raise the point in its original brief, but pressed it only as a supplementary argument, seems to me to justify this view. It remains, therefore, to consider the claim of the Union upon its merits, independently of this circumstance affecting Mr. Little.

A card office, in the meaning of the Union, is an office in which only union men are employed, and which is organized into a chapel, so called, presided over by a chairman on behalf of the Union. It is clear that such a condition of affairs may exist in an office, as matter of fact, without its being recognized as a matter of policy by the employer. The Union claims, for example, that in the office of J. J. Little & Company the press department, the electrotypers' department, and the stereotypers' department are all card offices. J. J. Little & Company aver that they have never been recognized by the firm as such. It appears to be the case throughout the trade at large that more than a few offices are considered card offices by the Union which are not so considered by the employers.

In support of its demand, the Union alleges that it is unwelcome to union men to work in the same office with men who receive the benefit of the union scale and generally profit by the attitude of the Union, but who decline to share with the Union the burden of securing and maintaining these advantages; and that it is especially unwelcome to union men to work side by side with men who, having been at one time members of the Union, have been expelled therefrom for one cause or another. The Union deems, therefore, that for this reason, among others, it is justified in asking that Little's book and job rooms should be recognized as card offices, in view of the fact that most, if not all, of the employes of the office in those rooms at the present time are union men. It further urges this conclusion in the interest of the compositors, in order that the compositors may be upon the same basis, as it claims, as the stereotypers, electrotypers, and the pressmen in the same employ. The Union urges it also because such a condition, in its judgment, is absolutely necessary to the faithful carrying out of the provisions agreed upon in the present settlement, as well as of those to be determined by this arbitration.

The Typothetæ object to the claim of the Union that the book and job rooms of J. J. Little & Company be recognized as card offices, for a number of reasons, the most fundamental of which are:

1. That J. J. Little & Company have successfully withheld this recognition for many years, "particularly in 1887, when not only that office, but nearly every office in the city of New York successfully resisted such a demand, although enforced by strike;" and that, as matter of fact, the demand is today as obnoxious as ever to that firm.

2. Because they claim that "In the office of J. J. Little & Company no distinction is made as to union or non-union, Jew or Gentile, American or foreigner, black or white; qualification being the only test."

3. Because of the character of the control claimed by the Union in an office that is admittedly a card office.

It is apparent from this *résumé* that the questions at issue in this demand are very fundamental.

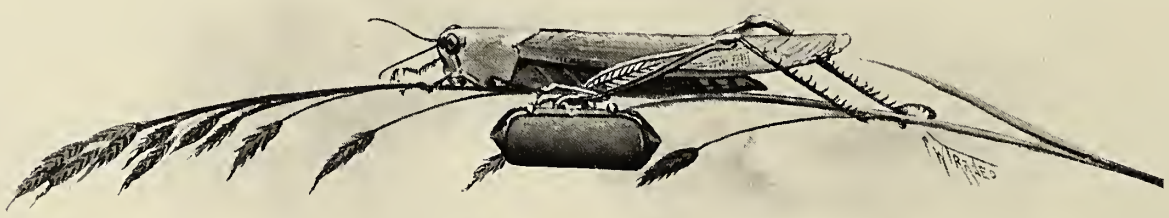
So far as the Typothetæ hesitate to recognize the Union as the representative of the union men in their employ, I think they are mistaken. I think they are justified, on the other hand, in objecting to certain incidents that would flow from the recognition of the book and job rooms of J. J. Little & Company as card offices. As I view it, an employer is at liberty, if he pleases, to employ none but union labor. He is at liberty also, if he pleases, to employ only non-union men. There are, in fact, printing houses of both types in the city of New York, although, as I judge, many more of the former than of the latter. In the book and job trade, I understand that most of the offices are what are known as "open offices"; that is to say, employment in them is open to union men and to non-union men alike. I understand the office of J. J. Little & Company, as to its book and job rooms, to be such an office at the present time. It does not follow, it seems to me, because an employer employs both union men and non-union men without discrimination, that he is, therefore, at liberty to disregard the connection of his union men with their union. When a man employs members of a union, knowing them to be union men, or having good reason to suppose that they are union men, he must take them, it seems to me, with all that their unionism implies. In other words, I think that J. J. Little & Company, having book and job offices which are composed largely, if not altogether, of union men, may reasonably be expected to recognize the Union in all negotiations upon which it may enter in behalf of the union men in their employ. To this extent I think the Union is right in its present demand.

There are two points involved, however, as matters now stand, in the recognition of an office as a card office, which, it seems to me, cannot be sustained by argument, however they may be enforced by power. No one can compel union men, without their own consent, to work with non-union men. But it is a different thing to demand that an employer shall not be free to employ any but union men, and that I understand to be involved in the demand under consideration. It is no more reasonable, I think, for the Union to demand that J. J. Little & Company shall not be free to employ non-union men, than it would be for non-union men to demand that the firm should no longer be free to employ union men; or, than it would be for J. J. Little & Company to demand that the Union should be deprived of its freedom to take in new members at its own discretion. Employer and Union alike ought to be free to determine what is for their own advantage in such matters. No arbitrator, I think, could find that an employer should be constrained, against his will, to shut his office either to union men or to non-union men. The other point at which I stumble in the consideration of this demand is this: In a card office, under the regulations of the Union, a dispute between the employer and his employes is determined by the Executive Committee of the Union. The representatives of the Union have urged with great force that this tribunal in Typographical Union No. 6 has shown itself in many cases to be an impartial tribunal; that it has, as matter of fact, decided in favor of the employer perhaps as often as in favor of the employe. This may be conceded; but it remains a fact, nevertheless, that it is a one-sided tribunal, and because it is a one-sided tribunal it does not afford such a provision for the settlement of disputes between employer and the employe as would commend it to the approval of disinterested men. A tribunal, to command such approval, ought to be composed of an equal number of representatives of both sides, with provision for arbitration in the event of inability to agree. Section 125 of the General Laws of the International Typographical Union appears to me to recognize this position. This section reads: "When disputes arise between subordinate unions, or subordinate unions and employers, which cannot be adjusted after conference between the parties at issue, the matter may be settled by arbitration." Indeed, the present proceeding, in my judgment, is a type of what ought to be the uniform method of procedure in cases of dispute between union men and their employers. My observation, founded upon an experience of ten years in business life, leads me to believe that all business arrangements, to be permanent, must involve the element of mutual advantage. A relation that permanently favors one party to a transaction at the expense of the other, is, in the nature of things, short-lived.

Accordingly, if my functions as arbitrator permit me to pass upon this demand only categorically, I am obliged to find that the demand that the book and job rooms of J. J. Little & Company be declared card offices should be denied. If, on the other hand, I am at liberty to say, with hope of its acceptance, what I think is fair in all the circumstances of the case, my finding would be this: That J. J. Little & Company recognize Typographical Union No. 6 as the accredited representative of the union men in their employ in their book and job rooms, and that permanent arrangements be made for the arbitration of all differences between the firm and the Union upon the general lines of the present arbitration.

Such an agreement as I have in mind has been recently entered into between the Lithographers' Association of the Metropolitan District and the New York Subordinate Association of the International Lithographers', Artists' and Engravers' Insurance and Protective Association of the United States and Canada. This agreement is spread out at length in the history of the recent lithographers' strike, pages 27-30, inclusive. Another form of permanent arbitration, which has behind it the record of ten years of success, is to be found in the agreement between the Masons' and Builders' Association and the Bricklayers' Union of the city of New York. The lithographers' agreement provides for a temporary board of arbitration to dispose of each dispute as it arises. The Masons' agreement provides a permanent board of arbitration, and contemplates an agreement to be revised and renewed in all its details each year. It is naturally impossible for me to say which form of agreement is best adapted to the printing trade. In one form or the other, however, I wish to throw whatever authority or influence I have as the arbitrator in this controversy, in favor of this method of settling all disputes hereafter in the book and job rooms of J. J. Little & Company

July 9, 1896. SETH LOW, *Arbitrator.*



"JUST ARRIVED FROM KANSAS."

Tailpiece design, by C. W. Traver, Los Angeles, California.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

WIDOW AND WIDOWER.—S. H. Wilbur, Hancock, Michigan, writes: "In the July number you say, 'John Smith died and left a widow' is correct. Then 'Mrs. John Smith died and left a widower' would be proper. Would you use 'widower' in preference to 'husband' in the latter case?" *Answer.*—Certainly it would be proper to say that Mrs. Smith left a widower, and preferable to saying that she left a husband; but, as a matter of fact, people do not say either. The expression is common in one case, and not in the other. It would be interesting to hear from some one who thinks "wife" better than "widow."

SINGULAR VERB BETTER WITH SUMS OF MONEY.—In a criticism of diction in the *Writer* for July the following sentence is given, with the verb italicized as erroneous: "Thirty thousand dollars *have* been added to the endowment funds the past year." The criticism is just. What is meant is not, as the words say, that thirty thousand separate and distinct dollars have been added, but that one sum of money equal to so many dollars *has* been added. Such misuse of the plural verb is very common, but that does not make it right. Here is an instance of its misuse in another way, from the *American Bookmaker:* "Neither of these *are* entirely novel inventions." Second thought should not be necessary to decide that this ought to be corrected by the proofreader. In fact, it should be impossible for any proofreader to pass uncorrected any such obvious fault in diction. Often, however, in such cases, the proofreader is not the one to whom blame should attach. There are writers who insist upon having things wrong, because they think the wrong way is the right way.

THE PRINTER'S DEVIL.—J. B. K., Carnegie, Pennsylvania, asks for a few of the legends of the origin of the term "printer's devil," with mention of which is most commonly accepted. Also if it is the only insignia of the black art? *Answer.*—One legend is that the first printer was supposed to produce copies of manuscript with marvelous rapidity by the aid of the black art, and the devil was deemed his natural assistant. Another story is that Aldus Manutius employed or possessed a small negro boy, who became known over Venice as the little black devil—and believed to be the embodiment of Satan. Aldus is said to have shown the boy in the market place, and to prove to the people that he was human invited them to come and pinch "the printer's devil."* Another legend is that the first errand-boy employed by William Caxton was the son of a gentleman of French descent named De Ville or Deville, and hence the word devil. The Aldus Manutius story is the favorite. Pictures of the devil are the usual humorous insignia, but implements of the trade are used more generally for trade-marks, book-plates, etc.

ONE WORD, OR TWO WORDS?—A. L. B., Grand Junction, Michigan, writes: "Would it be incorrect to spell 'to-day' or 'to-morrow' without a hyphen, making two words of each? If so, will you give the reason why the American Bibles (of the Authorized or King James Version) have these terms printed as two words, without the hyphen?" *Answer.*—It would be incorrect to make two words of each of the terms now, because the word "to" has no such separate use in any other connection—that is, none with the sense it has in "to-day," etc. At the time the Authorized or King James Version of the Bible was made the preposition was in common use as a separate word, in various senses that it does not now have, and so at that time the forms "to day," etc., were correct. These forms, and many others not now used elsewhere, have been preserved in the Bible, which work is not in any respect a proper model for present word-forms. Many people now omit the hyphen and close the elements of the word together—"today," etc.; and this cannot be called incorrect, though it is not by any means the prevalent usage. Each of the terms in question is one word, not two, and their commonest form is with the hyphen. A hyphen really makes the elements it connects one word, and it is better to use it in most words like those we are considering, because it secures recognition of each element at sight—a practice that cannot be carried to its full logical extent, because fixed usage forbids it in many instances.

WHY NOT PUNCTUATE?—"Inquirer" writes: "At the risk of being written down an old fogy, I venture to ask that some apostle of the anti-period craze will state the principle on which his system (?) is constructed. It is certainly deserving of explanation if the practice referred to is to be tolerated. In a new magazine, boldly claiming high artistic merit, prominent headings are set in type without periods (no matter how long or short the type-line may happen to be), while sub-headings are invariably set with periods. Why this distinction? The magazine referred to has on its front cover a top line set in caps thus:

BOOK ONE NUMBER ONE AUGUST 10c A COPY, $1.00 A YEAR

Will some kind friend who favors this typographical style furnish a waiting craft with a key to the punctuation scheme? An ignorant learner wants to know the why of that comma after 'copy.' If the intelligent reader can be trusted to supply the necessary 'points' in five other places, why not there also? What adequate reason can be given for the glaring omissions in the above line? On one page of this same magazine a bill of fare is quoted. The 'style' adopted permits commas, but not periods. The exigencies of spacing in a certain instance resulted thus:

Ground Beef, made into cakes and broiled salt.

But nothing is said as to how the broiled salt was received. Presumably it made considerable difference whether it was broiled 'rare' or 'medium.' Seriously, what is the philosophy of this modern notion? The omission of commas and periods from the ends of full-length display lines has a sound excuse. That is exceptional, and well understood. But why should punctuation rules be abandoned in display matter, and not in running matter? Who will enlighten us?" *Answer.*—We would be glad to hear from some one of those here criticised. Can any other reason than some sort of whim be given for the practice? Probably in most cases the absence of punctuation is due to a notion that the matter looks better without it. Many other things might be interestingly explained, if any one knows how and cares to offer an explanation. Why, for instance, have so many of our advertisers dropped the dollar-sign from the prices they give? It seems to be because they wish to have the figures in type as large as possible, and think that a sufficient reason for leaving the expression of the figures incomplete; for it is incomplete, although the readers do always know when dollars and cents are meant. The writer is just "old fogy" enough to deplore this and other unruly practices, though he knows there is no apparent hope of correcting them. One of these practices is the frequent printing of such proper names as "supreme court," "circuit court," "congress" (of the United States), "house of representatives" without capitals. This seems absolutely unprincipled. Will any one give a real reason for it? Can a reason be given for using the form "employe" instead of

*"I, Aldo Manuzio, printer to the Doge, have this day made public exposure of the printer's devil. All who think he is not flesh and blood may come and pinch him."—*Proclamation of Aldo Manuzio, 1490.*

"employee" or the proper French form "employé"? It should never be used, because it is as absolutely without a *raison d'être* as anything can be. The list might easily be extended to the bulk of a large book. Meantime those who wish to be reasonable will base their own practice on principle, and never swerve from that practice in their own work, no matter how many people do otherwise.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

NICKELING ELECTROTYPES — CHARGING FOR CUTTING PLATES FOR COLORS.— W. S. C., of Illinois, writes: "Will you please state, in Notes and Queries column, the difference in the life of an electrotype nickeled and one not nickeled? Also, in a type form for two or more electrotypes, is it customary for the electrotyper to charge extra time for building out colors?" *Answer.*— Printers who have had experience with nickeled plates report that the nickeling prolongs the life of a plate only a very little if the ink is such as does not act chemically on the copper. If the ink contains mercury or vermilion which will attack the copper, the plates should be nickeled. The usual rates for electrotypes do not include any but the regular operations. Mortising, cutting for colors, etc., whether done on the plates or built out in the mold are extras which should be and generally are charged for. Sometimes the cutting for colors is so small a matter that no charge is made.

STEREOTYPER'S PASTE.— A. T., of California, writes: "Could you give me a recipe or let me know of some place to obtain it for making good matrix paste or stereo paste? Am using a recipe now that does not suit." *Answer.*— In Partridge's book on "Stereotyping," page 16, the following directions are given for making paste for brush molding: Mix together with the hands, until all lumps are dissolved, 6½ pounds Oswego starch and 2½ pounds wheat flour in 6 gallons of water. Then add 12 ounces of common glue, which has been previously dissolved in 2 quarts of water and 2 ounces of powdered alum. Cook until the mixture boils thick. When cold take out a quantity sufficient for the day's use and add one-half its bulk of pulverized whiting. The whiting should be thoroughly incorporated with the paste and the resultant mass forced through a sieve having about 20 meshes to the inch. The whiting should be free from grit. It may be conveniently pulverized by rolling over it a piece of steam pipe. Directions for making paste for machine molding, given on page 20, are as follows: Mix 6 pounds of powdered and sifted china clay, 4 pounds of wheat flour and 1 pound of Oswego starch in 16 quarts of water, stirring until the mixture is smooth and free from lumps. Then add 2 pounds of ground cabinet glue and cook until the mixture boils, then stir in 4 ounces of carbolic acid. This paste will keep for a long time if kept covered to prevent evaporation.

STEREOTYPE MATRICES.— E. A. W., of Florida, submits several queries regarding the making of stereotype matrices. As limited space will not permit the insertion of the entire letter I will merely reply to the questions. There are many different formulas for making paste. Almost every stereotyper thinks he has one which is the best. In the reply to another correspondent you will find Partridge's formula for paste for hand molding, also one for machine molding. I have no idea how to make a paste by using the articles you mention. It may be that your predecessor left them in the office to make you think that his success was due to their use. One of your samples you say is nitrate of strontia and I find the other to be carbonate of lime (chalk) containing some silica and alumina as impurities. It may have been used for a backing powder. I do not know for what purpose the nitrate of strontia was employed. The only use I know of for the substance is in the production of red fire. I do not think your paste contains too much starch; on the contrary, it seems to be deficient in starch. I do not quite understand what you mean by a "hurried" matrix. Possibly you may use your matrices immediately after they are made. They work better after having been put in a box, under a wet blanket, to season for a few hours before they are used. From the appearance of your matrices I think it possible that the ingredients of the paste may not have been properly mixed. Paste should be about the consistency of cream. Backing powder may still be used by some stereotypers, but it is not the usual practice at present. Probably it will be most convenient to get your supply of matrix paper from New York. Messrs. B. & O. Myers, 16 Beekman street, make a specialty of stereotype papers. Write them what you wish the paper for and they will send you the right kinds. Yes, it is better to soak the backing paper —twelve hours is about right, should not be less. Use it wet. It may be the same as that on which the tissues are pasted. I do not recommend using blotter. Admit steam in the bed only of the drying press, but when the press is not in use the platen should be screwed down in contact with the bed. Of the matrices you sent: No. 1 was made without tissue and the face of the cast would not be smooth. No. 3 seems to have been too dry when beaten. No. 4 is rather stiff to be cast in a curved box, but should cast well in a flat box. I think you would find Partridge's book on "Stereotyping" of great assistance to you. It is for sale by The Inland Printer Company; price $1.50, post free.

STEREOTYPES.— The following clipping from a recent issue of the *British and Colonial Printer and Stationer* indicates that stereotyping is attracting increased attention in England:

"It certainly looks as though between the rival new stereotyping processes electrotypy will, if not exactly suffer, at least have to maintain a fight for its predominance in furnishing a hard and sharp printing surface. Several well-known periodicals, with long runs of six figures, are now produced from Harvey Dalziel's hard metal stereos. Prominent among these we may particularize the excellently printed *Golden Penny*, published by the *Graphic* proprietary. It may not be very generally known that Messrs. Lever Brothers, of Sunlight Soap fame, some four years ago put down a special type of Derriey rotary machine to turn out their exacting pamphlet work. If I recollect aright it is constructed to print (and fold) two 32 pp. pamphlets in two colors, delivering the two as one long 4to for facility and economy of stitching — technically, working and folding 'two on.' Messrs. Lever Brothers employ the Dalziel hard metal stereos upon this machine, and speak most highly of them. One set of 64 pp. stereos is spoken of as having yielded 375,000 runs, with better results than formerly obtained from electros, and with time saved in make-ready and registering. As regards the two latter points I scarcely see the application — that is to say, how a stereo can be more quickly moved into register than an electro, or how plates of equal merit produced by either process can be more quickly made ready, except, of course, where certain colored inks are employed, which are immediately affected by and react on the copper face of the electro. Let this be as it may, examples of work which have come under observation in this office are most satisfactory."

The process mentioned is used in this country, but to a limited extent, as the prevailing demand is for electros. Printers say that they never worked better plates than those made by the old plaster process, but prefer electros, as the

usual stereo metal is not sufficiently durable for long runs, and it is so brittle that plates are frequently broken in handling and on the press. If a metal composition can be produced that may be readily cast and yet be hard and somewhat flexible, it would vastly increase the use of stereotypes. In England, where stereos are much more used for book and job work than they are in this country, the plates are usually worked on iron blocks. The Dalziel twin clamp blocks, which are readily adjusted to suit different sizes of plates, are in quite general use. They hold plates firmly and being made of iron do not warp, so plates are evenly supported and there is very little liability of their being broken on the press. Many of the "patent blocks" in use here are so much out of true that it would be almost impossible to work stereotypes on them without breaking the plates. This is largely due to the depressed condition of trade during the last few years having compelled printers to continue to use blocks and other materials long past the time when they would, under more favorable circumstances, be cast aside.

THE DESJARDINS TYPE-JUSTIFYING MACHINE.

MR. THEODORE L. DE VINNE gives as his experience that the cost of justifying in type composition averages over one-half of the expense of composition. By the present system, the first corrections, revision, author's corrections, revisions and re-revisions all require rejustification. The great expense of this work is manifest even to the layman.

The new automatic type-justifying machine, which has just been completed by Mr. B. M. DesJardins, a mechanical engineer, of Hartford, Connecticut, and of which a cut is given of the first machine, changes the present methods only enough to eliminate the unscientific processes. The machine automatically justifies a column of type from the galley after all the corrections and alterations have been made. The type for the new machine is set with only a dividing space between the words, and the lines are left at whatever lengths they happen to end and are separated by a dividing rule to prevent the loose characters from becoming mixed. This method to some extent has already been adopted by Mr. Theodore L. De Vinne, the eminent New York printer. Of late years the McMillan typesetting machine has been adopted by the firm, and the lines are run into special channeled galleys about eighteen or twenty inches long, from which the office proofs are taken before the matter is cut up into the real lines which are finally justified by hand.

It is a well established fact that mechanical calculation gives the very best possible results. Whenever absolute accuracy is wanted, a mechanical instrument of precision is employed to aid the human eye. In properly proportioning his spaces, the printer calculates the size wanted between each word as best he can, by the eye, and the greater the accuracy required, the more time will be spent in justifying.

In designing his justifier, Mr. DesJardins has aimed to eliminate all of this unpleasant feature of type composition, which all together, including corrections and alterations, amounts to fully one-half of the cost, where good work is required. The new machine is only a little larger than a typewriter. The mechanism is tilted back at a suitable angle to handle loose type. The size and weight are only necessary to provide suitable rigid supports for the two type galleys.

The automatic mechanisms, which perform a peculiar work that no other inventor has succeeded in accomplishing, are about as follows: The column is pushed forward intermittently to enable the discharge of the successive lines. This motion is already a common feature of several type-distributers. As the machine takes hold of the successive lines, an adjustment of parts takes place which designates what kind of spaces are required. The mathematical instrument which produces the adjustment required to select the spaces has a capacity of about five thousand changes. In the first place there are about one thousand changes necessary to properly justify the ordinary newspaper line, providing only one space is ever inserted in the same place. In order to use only one size of space at a time, ten different thicknesses of spaces are required, which is a serious objection on account of distribution. In order to reduce this number, piles of different combinations, made up out of only three



B. M. DESJARDINS.

sizes of spaces, are used, these being the three, four and five-em spaces. The employment of only a few sizes multiplies the combinations, and thereby makes it necessary to increase the power of the mathematical instrument employed. The next motion in the machine consists of the insertion of the newly selected piles in place of the original dividing spaces. This requires a separate series of motions for each word, so that, in the proper disposition of the line, the machine must make from four to ten motions for short newspaper lines. The time of these word motions, for practical work, is about twice the time occupied in handling a type in ordinary typesetting machines, or one-third the time taken by hand.

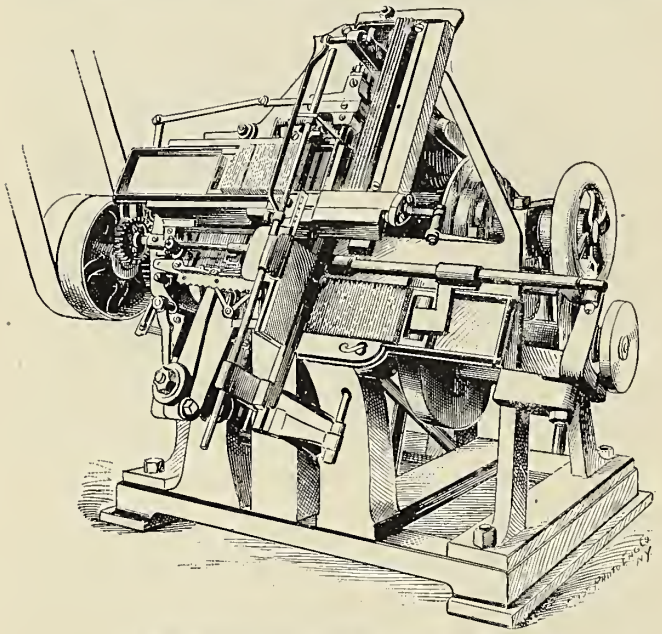
In order to economize time and thereby increase the speed of the machine, the motion of the column and the adjustment of the mathematical device all takes place while the previous line is being handled, so that the speed of the machine is dependent upon the rapidity of transferring the spaces and the correspondent handling of the words. At the end of each line only one motion is lost, that is, for a line of eight words the machine makes nine motions, etc. After the spaces have been inserted into their proper places, a motion throws the

line upon the receiving galley and brings a new one into place. The motions which have just been described are all automatic, that is, the machine does its work without any assistance whatever besides the putting on and the taking off of the galleys containing the columns of matter, which is done by the foreman.

When the galley is empty, or if the machine is required to stop for any other reason, the automatic indicator rings a bell so that the foreman's attention can be occupied at other work till he is needed.

Type is small and delicate, and must be handled by fairly sensitive devices, and any machine which necessitates the separation of the words more than once multiplies a very serious difficulty in the economy of handling such small bodies. Mr. DesJardins had all the requirements for justifying type as early as 1883, and his effort to produce a simple mechanism to handle words and spaces in a quick and positive manner has been one of the main causes of delay.

In his present machine no motion is repeated for the same operation. One touch of the line by the automatic mechanical fingers instantly determines what combination of two neighboring sizes of space piles are necessary, and the machine goes directly to the work of inserting them into their respective places. The calculating device rests upon the line directly, so that there is no possible loss of measurement which would very likely occur if it was necessary to employ intermediate mechanism to communicate the result. The spaces and words are made to meet after the



THE DESJARDINS TYPE-JUSTIFYING MACHINE.

very shortest amount of travel, and when the line is completely justified it only moves a short distance sideways and is landed into the receiving galley. In developing the machine, the most difficult of the problematic parts consisted in the construction of a suitable mathematical instrument, with its large number of possible changes, and the most difficult mechanical feature was the handling of the spaces, in a method which is both rapid and positive.

In Mr. DesJardins' justifying machine, these changes are made only once for each word, and words and spaces are gotten at in such a way that the mechanical motion by which the result is reached is nearly a positive one. In this way he has practically eliminated the only undesirable mechanical feature in the whole process.

The DesJardins machine was largely developed in Chicago. The inventor came here in the fall of 1884, from Kalamazoo, Michigan, expressly to build an operable typesetting machine at the Chicago Model Works, which was an improvement over an experimental model which he brought with him. The model built here was discarded, before it was finished, for another of much larger capacity, which was destroyed in the fall of 1891, when the Arc Light building burned. Upon the destruction of the large machine the inventor was bitterly disappointed on account of the fact that it was not quite completed, and had never been exhibited in operation, and on account of the very large amount of money required to perfect a machine of this kind.

In 1892 he went to Hartford, Connecticut, and there designed and built an independent justifier which resulted in the successful production of the present machine.

A stock company with a capital of $200,000 is now being formed at Hartford, Connecticut, for its manufacture, and the work of preparing the machine for the market will immediately be entered upon.

The owners of the invention, prominent among whom is the inventor himself, will immediately put two independent machines on the market; one of these is a special machine, adapted to a given width of newspaper column, and this will be built to accommodate the requirements of the customer. The other is an adjustable machine capable of handling any length of line, from that used in the ordinary newspaper column to the width required for the page of a book. These two machines will be sold to the general trade. They are calculated to meet all the conditions of the modern printing office, with the exception of the larger dailies, where great speed is required just before the form is closed. In order to meet the latter demand, special justifiers will be built, under contract with the various typesetting machine companies, which will be attached directly to the typesetting machines, and receive the type as fast as it is set. Under ordinary circumstances, this special form of justifier will be used simply to cut the lines up into the required lengths and deposit them on the receiving galley; but when the time approaches for closing up the form, and important matter comes in which must be hurried through, the special machine can be used to justify directly from the typesetting machine, from which it can be transferred directly to the form.

Ten machines will be placed where they will be under the supervision of the owners until they have been thoroughly tested, and then the general market will be supplied in large quantities.

COMPOSITION, CEMENT AND INK FOR RUBBER STAMPS.

George W. B., Cleveland, Ohio, refers to article on rubber stamp manufacture on pages 65 and 67 of the April, 1896, number of THE INLAND PRINTER, and asks for recipes for molding composition, cement and aniline ink. *Answer.* — Molding composition: Finely powdered soapstone, 1 pound 3 ounces; best dental plaster, 1 pound; fine powdered china clay (kaolin), 1 pound. These materials are mixed dry and sifted through a sieve having a fine mesh. A quantity of the composition sufficient to form a mold is placed in a suitable vessel and mixed with a solution formed by dissolving 5 ounces of dextrine in 1 quart of hot water. This is to be used cold, and can be prepared in advance. Enough of a dextrine solution is added to the composition to make a thick dough, a little stiffer than putty, which should be thoroughly but quickly kneaded and smooth and free from lumps. Cement — The stamps are mounted by means of shellac varnish. The cement mentioned in the article above referred to we have not the recipe for, but shellac varnish is said to be efficient. Ink — Good ink is made by using 1 ounce of methyl violet (extra 3 B), and 1 quart of hot glycerine.

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The Augsburg Initials

PATENTED. NOT IN THE TRUST

THESE INITIALS are from the pen of CHAS. W. HEERGEIST, Decorative Artist, Philadelphia. They were suggested by, and are adapted from, a Set of Initials designed by ERHARD RATDOLT (AUGSBURG, A. D. 1486).



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A. D. Farmer & Son Type Founding Co., New York.

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United States Ministers to France and Spain Recently Appointed
Petitions Circulated to Have the Manitosha University Placed Under Government Control
Thieves Robbed Eleven Colorado Stores Wednesday Night December Eighth
Detective Smith Awarded Prizes for Making the Capture

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Valuable Information and Good Advice for Manufacturers
Strong Evidence Given Against the Robbers Known as the Long and Short Men
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And You Will Get the Best that is Made on the Globe
Headquarters for All Kinds of Printing Material

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American Musicians Wanted
Musical Conservatory Wentworth Kansas
Tuesday Evening November Fourth

COMPLETE WITH FIGURES

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

FOR SALE BY MINNESOTA TYPE FOUNDRY, ST. PAUL; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, OMAHA.

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A Quartette of Useful Designs[18]

Woodward Series

60-Point,	4a	3A,	$9.50	L. C. $3.70	Caps $5.80
48-Point,	5a	4A,	7.25	3.10	4 15
36-Point,	7a	4A,	5 00	2.40	2.60
30-Point,	9a	5A,	4.30	2.15	2.15
24-Point,	9a	6A,	3 50	1.60	1.90
18-Point,	15a	9A,	3.20	1.60	1.60
14-Point,	18a	12A,	3.00	1 40	1.60
12-Point,	22a	15A,	2.80	1.35	1.45
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8-Point,	28a	20A,	2 25	1.05	1.20
6-Point,	34a	20A,	2 00	1.00	1.00

THE WOODWARDS

All Cast on Unit Sets

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TO BE DONE AT ONCE:

Send for Specimens showing the four Series complete from 6-Point to 60-Point.

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30-Point,	9a	5A,	4.30	2.15	2.15
24-Point,	9a	6A,	3.50	1.60	1.90
18-Point,	15a	9A,	3 20	1.60	1.60
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The WOODWARD and WOODWARD OUTLINE series are cast to the same widths, and one will register accurately over the other for use in two-color work.

MUCH ASTONISHED!

A Leading Printer Whose Ledger Showed He Was Actually Making Money

ALMOST BEYOND BELIEF!

Further Investigation Develops the Cause of His Establishment Giving Large Profits

REMARKABLE DISCOVERY MADE

Matter of Great Importance to the Printing Trades, Which Have Had a Hard Row to Hoe

WIDESPREAD SATISFACTION PROBABLE

Strange History of a Printer Who Bought an Outfit of Standard Line Type—What He Thinks of Its Money-Making Possibilities—Advice to Buyers of Material.

Special Dispatch to the Inland Printer.

ST. LOUIS, Sep. 1.—The above heading shows the utility and elegance of the Woodward and Condensed Woodward for newspaper columns

Condensed Woodward Series

60-Point,	5a	4A,	$9.50	L. C. $4.10	Caps $5.40
48-Point,	8a	5A,	7.25	3.55	3.70
36-Point,	8a	6A,	5.00	2.30	2 70
30-Point,	10a	6A,	4.30	2.20	2.10
24-Point,	12a	8A,	3.50	1.70	1 80
18-Point,	16a	10A,	3.20	1.60	1.60
14-Point,	22a	14A,	3.00	1.50	1.50
12-Point,	28a	18A,	2.80	1.40	1.40
10-Point,	34a	22A,	2.50	1.25	1.25
8-Point,	36a	25A,	2.25	1.10	1.15
6-Point,	40a	24A,	2.00	1.00	1.00

Send Orders Direct to Us or to any of the following Agents:

CRESCENT TYPE FOUNDRY, Chicago, Ill.
PACIFIC STATES TYPE FOUNDRY, San Francisco, Cal.
CALIFORNIA TYPE FOUNDRY, San Francisco, Cal.
FREEMAN, WOODLEY & CO., Boston, Mass.
GRANT C. SNYDER & CO., Denver, Colo.
PALMER'S PRINTING MACHINERY DEPOT, Buffalo, N. Y.
DOMINION PRINTERS' SUPPLY CO., Toronto, Canada.
MORGANS & WILCOX MFG. CO., Middletown, N. Y.
PRESTON FIDDIS COMPANY, Baltimore, Md.
HARRIS' PAPER HOUSE, Grand Rapids, Mich.
GOLDING & CO., Boston, New York, Philadelphia, Chicago.

Extended W'd

48-Point,	4a	3A,	$10.75	L. C. $4.15	Caps $6.60
36-Point,	5a	3A,	6.40	2.80	3.60
30-Point,	5a	3A,	4.70	2.10	2.60
24-Point,	7a	4A,	4.00	2.00	2.00
18-Point,	9a	5A,	3.20	1.65	1.55
14-Point,	14a	8A,	3.00	1.50	1.50
12-Point,	16a	10A,	2.80	1.40	1.40
10-Point,	18a	10A,	2.50	1.25	1.25
8-Point,	22a	14A,	2.25	1.10	1.15
6-Point,	28a	16A,	2.00	1.00	1.00

60-Point Extended Woodward in preparation.

HEADING AND JOBBING SERIES[24]

Cast[30] on Standard Line!

Originated and Manufactured by the[10]

INLAND TYPE FOUNDRY[36]

217-219 Olive Street, SAINT LOUIS[14]

THE UNION LABEL.

INFORMATION has been received that the union label regulations are to be more strictly enforced than heretofore, and hereafter all labels will bear the testimony that the offices using them employ union labor in all their mechanical departments. In this connection it is pertinent for the employing printer to inquire what advantage the union label can be to him, and what protection it affords in case of dissension in the ranks of the trade unions. It is not beyond recollection that offices in the city of Chicago known to be union offices and of friendly disposition to the cause of trade-unionism generally, were unjustly brought into matters of dispute between the unions, and work to an appreciable extent was taken from these offices in order to coerce them into discharging men who had been faithful servants for years, but whose union had rendered itself obnoxious by some alleged unconstitutional action.

The union label also demands that the union wages shall be paid, but it places upon the employer the burden of ascertaining if a workman is competent to earn these wages. In this connection the following letter will be of interest, and, we trust, of value to those who see in the union label an instrument of good to the printing trade:

To the Editor: TOLEDO, Ohio, July 2, 1896.

I inclose card as a specimen of work done, not by amateurs, but by a union printer, as the label indicates. The free distribution of the union label makes a regular farce out of what is supposed to stand for the best class of work, and just so long as the typographical union is run for revenue only, such a state of affairs is bound to exist. Let the job printers form a union and be the sole judges of the capabilities of a man for membership and to whom labels should be distributed, and then, and not until then, can we look for reform. Your magazine, which should be read by every job printer in the country (and I think is by the majority), should start the ball rolling. Yours truly,

A NON-UNION PRINTER,

As long as it is controlled by machine and newspaper compositors.



"HINTS ON IMPOSITION."

The following letter has been received from Charles L. Rambo, with Griffith, Axtell & Cady Company, Holyoke, Massachusetts, who recently purchased a copy of "Hints on Imposition," advertisement of which appears on page 618: "Received 'Hints on Imposition' in A1 condition. The author has conscientiously supplied a long-felt want. I consider it far superior to any work on the subject previously issued, in that *it teaches* plainly from the beginning; other compilations being simply diagrams, with little or no explanations. The binding and size are such that it will stand much wear, and can be easily carried in the pocket."

I READ THE INLAND PRINTER with a great deal of interest "from start to finish." The advertising pages alone are worth the price of the paper.—*R. P. Wilson, Halstead, Kansas.*

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

HEAT REQUIRED TO BAKE ENAMEL.—W. W., Denver, Colorado: The exact point when the enamel coating on a half-tone plate "is cooked just right," as you say, is usually determined by the rich dark-brown color it assumes when heated to a temperature of about 650° Fahr. or 340° Cent. A very good way to tell when the heat of the plate is approaching these points is to place on the corners of the plate small pieces of lead or type metal. As these metal pieces melt at temperatures just above 620° Fahr. or 326° Cent., their melting will indicate that the enamel coating is nearly "cooked," and from this point the change in color should be carefully watched. It might be said that the color of enamel, when properly baked, will vary with the formula used.

ENAMEL FORMULÆ.—R. W. F., Tacoma, Washington, wants to know the latest formula for half-tone enamel solution. *Answer.*—Here is the latest published, taken from the *Practical Process Worker:*

Clarified glue, Le Page's	2 ounces
Water	2 ounces
Bichromate of ammonia, Merck's	120 grains
Chromic acid (C. P.)	10 grains
Water	2 ounces
Albumen (dried)	¼ ounce
Water	4 ounces

The method of mixing and filtration is now too well known to be repeated here.

SITUATIONS WANTED.—If the correspondents who write to this department, without inclosing stamps for reply, asking advice toward getting positions, would address the business department, inclosing their advertisement for position, much time would be saved them. As most of them are highly skilled operators their being out of position is clearly the result of the present copyright law, which was deliberately drawn up so as to enable the big publishers to get their engraving of all kinds, photogravure and color plates made in Europe, with the privilege of copyrighting here the foreign engraved plates. This is now being done to a great extent. While the present copyright law stands, engravers in all branches must expect to suffer.

BLUE PRINTS.—Architect, San Francisco: You can make your own "blue print" paper. It should be termed more properly Ferro-Prussiate paper. The late Mr. Thomas C. Roche, of New York, the most practical photographer this country possessed, gave much time to experiments in this matter, and as a personal favor gave me the following formula as the result of many years' experience:

Water	10 ounces
Gum arabic	1 ounce
Red prussiate potash	1 ounce 20 grains
Citrate of iron and ammonium	1 ounce 20 grains

This solution can be applied to well sized or highly calendered paper with a flat brush, but it must be dried in the dark.

STANDARD LIGHT FOR PHOTOGRAPHY.—L. W. H., Boston, Massachusetts: Your query is too highly scientific for the reply to be of general interest in these columns. Would advise you to inquire of Professor of Physics, Harvard College. As far as I know there is no standard light in photography. Before the introduction of the electric light the variability in strength and color of daylight was a constant source of trouble. Prof. J. V. Lovibund, who has investigated the matter deeply, says: "The light from a white mist" [or fog such as you have in Boston] "must for the present be considered as the standard normal white

light." In my own practice in color photography I find the electric light from the ordinary street service of New York city to give a very reliable white light, through the use of standard focusing lamps and the best quality carbons. The lamps must remain at a fixed distance from the subjects photographed and the more lamps concentrated on one subject the more even and steady the illumination, as any variability in one lamp is equalized by the others.

ETCHING BRASS EMBOSSING DIES.—F. W. H., Philadelphia, writes: "I have followed the 'Process Engraving' now running in THE INLAND PRINTER successfully as far as the etching bath, which I find is too weak to etch brass for embossing plates. Would you kindly give proper solution in the 'Notes and Queries' column? I used commercial nitric acid, one acid to six water, without the desired effect, my object being to etch brass for embossing plates." *Answer.*—The trouble about giving formulæ for solutions that will etch brass is that the metal itself is so variable that a mordant that will suit some brass will not others. Brass being an alloy, differs in quality with each manufacturer. As it is composed of zinc and copper, nitric acid and chloride of iron should be the best mediums to dissolve it, but these also vary in strength with each manufacturer, so that an exact formula is impossible. I have myself used both the above mordants and simply added sufficient to the etching bath to make the solution etch the brass without overheating or destroying the protection on the design. It is work that requires patience, for at best brass is a stubborn metal to etch.

HALF-TONES ON DRY PLATES.—Professor, Georgetown College, Washington, D. C.: For accuracy in the reproduction of specimens for scientific purposes, you can make the half-tone negatives yourself direct from the specimens and then forward these negatives to a good photo-engraving house to have the blocks made. Get a half-tone screen, of say 150 lines to the inch, to fit your camera and a box of photo-engraver's dry plates. I have found "Cramer Contrast Plates" excellent for the purpose. You can try several thicknesses of cardboard between the corners of the dry plate and the half-tone screen until you get the proper separation between them. For development use the following:

I.

Distilled or ice water	25 ounces
Sulphite of soda crystals	3 ounces
Hydroquinone	½ ounce
Bromide of potassium	¼ ounce

II.

Distilled water	25 ounces
Carbonate of soda crystals	6 ounces

Keep these solutions separate. When wanted for use, take equal parts of I and II, sufficient to cover the plate. This developer can be used for several plates. After the negatives are dry, photographic prints can be made from them as readily as from ordinary negatives, with no danger of over-printing. These prints will show whether the timing of the two stops has been correct or not. The prints should be darker in general tone than the finished photo-engraving is intended to be, as it must be remembered that etching reduces the sizes of the dots. There is no intensification necessary, and the whole operation is a very simple one when once learned. Landscapes and all still-life subjects can be best reproduced in half-tone direct from the subjects themselves; dry plates are most convenient for the purpose, and the only plates to use for one who has had no previous practice in wet-plate making.

TRANSFERRING AUTOGRAPHS.—Con Van Natta, Salina, Kansas, writes: "I would be very much obliged to you for a little information. I want to transfer autographs to boxwood, from which to afterward make rubber stamps. I have trouble in copying a correct facsimile on the block, which I do by the aid of common transfer paper. But of course I have to trace the original to get it upside down and then retrace upside down on the block, and by that time, if great care has not been taken, the cut is apt to be somewhat inaccurate. If there is a better way to get the autograph on wood for engraving I would be pleased to know it. I have learned many valuable things from THE INLAND PRINTER." *Answer.*—The customary method of doing what you want to do is very simple. First rub over the surface of the boxwood a paste of whiting in white of egg. Weak mucilage or gelatine may be substituted for the albumen. When the block is dry any excess of whiting may be rubbed off. Then trace the autograph with a very soft and sharp lead pencil on tracing paper. Turn this tracing, pencil side down, on the white surfaced block, rub the back of the tracing paper with a burnisher, and the pencil lines will be found to go over to the wood block perfectly.

RECENT TYPE DESIGNS.

Barnhart Brothers & Spindler have just brought out another size of their popular Plate Script, 48-point size, a specimen line of which is shown upon another page. This makes five sizes. They have also cut an italic for their

Mazarin Italic Series

MAZARIN ITALIC.

Mazarin series, made in all sizes from 8 to 48 point, same as Mazarin. Another of their new letters is the Tell Text, cast in 6, 8, 10, 12, 18 and 24 point sizes, a page of which is shown elsewhere. Besides these letters they have recently

Barnhart's Specimens

TELL TEXT.

cast a number of very attractive borders and ornaments, some of which were shown in our type specimen pages last month, others appearing in this month's issue.

To meet a demand for fractions to go with the De Vinne series, the American Type Founders' Company has cast fractions suitable for this purpose, which it has put up in fonts in all of the sizes from 6 to 24 point. These will be

1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8 ¢ %

DE VINNE FRACTIONS.

THE INVENTION OF PRINTING has always been recognized by men of education as a subject of importance: there is no mechanical art, nor

5½-POINT DE VINNE.

THE INVENTION OF PRINTING has always been recognized by men of education as a subject of importance: there is no

7-POINT DE VINNE.

found convenient. This company has also made two special sizes of the De Vinne series, a 5½ point and a 7 point, samples of which are here shown.

IT INFLUENCES INDIA PURCHASES.

I have much pleasure in sending you a check on the Second National Bank of New York for $5, which I shall be glad if you will kindly realize and place to my credit. I always look out for my copy of THE INLAND PRINTER, which reaches me monthly with the greatest regularity. I certainly am charmed with the get-up, and consider it by far the best publication of its kind I have ever seen, and I have bought many a new face of type from its pages.—*C. Liddell, Mafasilite Press, Mussoorie, India.*

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

TO MAKE INK PRINT AND DRY ON CELLULOID.—G. M. B., of Chattanooga, Tennessee, writes: "Kindly let me know how we can print on sample of celluloid, like inclosed, and that will not rub off." *Answer.*—Use what is known as $3 job black ink, with a medium strong tack. Add to this ink, when about to use it, six drops of copal varnish and two drops of boiled linseed oil to a portion of ink about the size of a four-line quotation. Mix these thoroughly and run as little ink as will give a full color without smutting. Lay the printed sheets lightly around to dry.

NOTHING THE MATTER WITH THE PLATE.—E. B. P., of Hutchinson, Kansas, sent an impression of a half-tone engraved plate showing defects, and several sizes of the same subject, and asks: "What is the matter with this cut? Is it the cut or the paper? Please give me your opinion." *Answer.*—There is nothing the matter with either paper or plate. The fault lies with the printer. The large cut needs an underlay to bring it up even, and the lettering on the plate should have had a neat overlay to give the title more prominence, also the strong portions of the half-tone. Keep the plate clean in any event, and use good soft ink that will not pick off the enamel on the paper. Do this, and the job will look much better the next time it is printed.

CYLINDER SET TOO LOW.—M. L. G., of Taylorville, Illinois, writes: "Under separate cover I send you a sample of book sheet printed on a two-revolution Cottrell book and job press. The form was printed from electrotype plates with patent bases, and you will notice they print dark or heavy along the edges, with a little slur, especially at the center of the form. What causes this?" *Answer.*—The trouble most apparent on the printed sheet, that of having heavy looking ridges on the outer edges of the pages, is caused by the cylinder being run too low and resting on the form as it takes the impression, instead of on the bed-bearers. The amount of tympan seems to be about right; but if the cylinder be raised a trifle, which we advise, and another sheet added to the packing, it will help matters considerably. If the bearers are set a trifle higher than at present, so that the cylinder rests freely on them, the slur will also disappear, provided the underlay make-ready on the plate bases is uniform. Metal base blocks do not require as strong backing up as those made of wood.

WILL ALWAYS HAVE TROUBLE WITH GLAZED PAPERS.—H. F. C., of York, Pennsylvania, writes: "I do cigar-box labels and edging printing, and use a great deal of glazed papers, the printing on which is done with gold size ink to hold on bronze. I have a great deal of trouble with the pulling off of the coating from the paper; this fills up the form. I have tried a great many things to prevent the coating from pulling off, but have not succeeded. Had a compound from an inkmaker, that prevented the pulling off, but then I could not make the bronze adhere to the paper." *Answer.*—You may always expect difficulty when printing on enameled paper, as made up for such purposes as you are engaged on, as some of the most questionable articles are used in its manufacture, and the sizing anything but adequate to hold on the coloring matter applied. Almost every "batch" of paper requires a different expedient to overcome the difficulty you complain about. Work a small bit of vaseline or lard into your bronze size before beginning to print, and this will help you.

SUMMER TROUBLES AT PRESS.—J. T. W., Mabel, Minnesota, has sent us two copies of a note-head, containing a small half-tone portrait and the usual lettering, printed with good, yellow-olive ink, the presswork on which is decidedly faulty, but not from lack of make-ready or inattention, regarding which he writes: "The cut is a fine half-tone, made by a good house; have had it eighteen months, during that time it has been used for about 7,500 impressions. Use good tube inks, which have formerly worked all right. Have tried both brand-new and old rollers, and always keep cuts clean. Don't think the rollers bear too heavily on form. Is the fault with the cut?" *Answer.*—The fault is entirely with the rollers, which must have been so impregnated with humidity as to be totally unfit for distribution or inking up. In other words, the rollers were "mushy" and had no life or elasticity in them to do work properly. This mushiness alone has produced the result seen on the job, which is filled up with undistributed particles of ink, and this laid on the plate and type as if put on with a sponge. Remedy: Hereafter, when the atmosphere is warm and humid (damp) do not attempt to do nice printing with good ink and paper until you have thoroughly washed up all the rollers with a small quantity of benzine or petroleum, and rubbed this off well with a clean, dry rag. After they have stood for a few minutes, roll them on a smooth board, or table, well covered with powdered alum. Let this remain on the rollers for about ten or fifteen minutes; then take the alum off with the hand, by gently rubbing the face up and down—the hand must be perfectly dry—after which they are fit to be used. We advise keeping rollers covered with news ink, oil or alum when not in use during humid or warm weather.

PRINTING ON PARCHMENT.—L. M. L., of Guatemala, Central America, says: "In printing on parchment I frequently experience a great deal of trouble by the ink not taking evenly over the sheet, thereby making the job look very light in some places and dark in others. I use the best and highest priced inks, but to no effect; always coming out the same." *Answer.*—Cut up sheets of white news or book paper a little larger than the sheets of parchment. Slightly dampen the paper, turning every few sheets so that the lot are merely damp, *not wet.* When the sheets are about uniformly dampened, place the sheets of parchment, separately, between the paper sheets and put a weight of any kind upon the lot. In the course of an hour or two the work of printing on the parchment may be proceeded with, taking out the sheets of parchment only as they are needed while the job is being worked. A medium quick-drying job ink of full color is the most suitable one to use. Lay out the printed sheets of parchment on smooth clean sheets of dry white paper to dry. The work should be covered for a couple of days to keep off dust. In printing on parchment so prepared, a firm tympan, *fairly hard*, is best to secure uniformity, and the impression a little strong and slow to make up for the inequalities in the skin.

RUBBER BLANKET FOR PACKING ON CYLINDER PRESS.—R. A. M., of Marlette, Michigan, has sent a copy of weekly newspaper, printed on one side to show the inequalities of the work done on a cylinder press equipped with a rubber blanket as packing, regarding which he says: "You will see by the uneven impression that there is something wrong, and where it is. We are unable to locate it. We use rubber packing, as a hard packing would necessitate changing at every weekly run, for we change make-up so much. When we raise the bearers it lightens the ends but increases the impression in the center; then if we lower the bearers and drop the cylinder, the impression at center and in various spots is intensified, and the bottoms of columns are light. The bed seems to run smooth and the press in general seems to do its work all right but for the unevenness of impression, which we would be most gratified to receive some enlightenment as to its cause." *Answer.*—The trouble comes from the new rubber blanket, which has not sufficient muslin or

paper covering to keep it firmly to the cylinder, and to somewhat deaden its peculiar elasticity; the press can hardly be properly set to do fine work under such conditions. A good plan would be to raise the printing cylinder about the thickness of three sheets of the paper used on the newspaper. Utilize this space for covering the rubber with a sheet of muslin drawn tightly over the rubber, and over this a strong sheet of manila or book paper. This sheet should be dampened so that it may shrink close to the cylinder as it dries. Raise the bearers so that the cylinder will rest gently on them while on the impression, and there need be no further trouble. If good work is desired the tympan must be attended to on every occasion that work is to be done on the press—this is an understood fact by all competent pressmen. Get a copy of "Presswork," published by The Inland Printer Company. It will aid your workmen.



Courtesy Chicago Chronicle.

REMOVING A SUNSTRUCK LABORER FROM A STREET TRENCH.

Drawn by Frank Holme.

A Matter of Atmospheric Conditions, a Cylinder not Properly Set, and a Bad Overlay.—F. A. G., of Rockville, Connecticut, in a copious and intelligent letter, has this to say: "You will find inclosed proofs of a half-tone that I ran in a church monthly, and which gave me a great deal of trouble. The press used is a two-roller drum cylinder, with rack-and-screw distribution. I print our weekly and do all our book and half-tone work on it. I do not raise or lower the cylinder, but have it as low as it is possible to carry it, on account of the hard packing. The bearers are set type-high and are accurate, as I tested them the first time I run the press, about six months ago. I cannot lower the bearers, as there is no packing under them, and they are not adjustable; yet when I put on a form the center runs all right, but the outer sides have to be built up, as shown in copy of paper sent. I would like to be able to remedy this defect, but see no way out. Now, in regard to half-tone, I will say it is the first one that I met with that has acted like that sent you, although I run from fifteen to forty every month. I also send you the cut-out make-ready. I will add that I have good, firm rollers, made last fall, yet not hard winter rollers. The press runs at 1,200. The weather was muggy on the day that I had the trouble. I had just finished a large run of another job and the rollers were a trifle soft." *Answer.*—From an examination of proof and your explanation as to the manner of production, it is easily accounted for why the work has not been more satisfactory. In the first place the atmosphere at the time was too humid, and that sadly interfered with the working qualities of the composition rollers, which likely were made of crude glycerine and glue. Such being the fact, they had become too mushy and non-responsive on the form, thus leaving the ink in small undistributed particles resembling picks from coated paper. The press is, evidently, all right, except that the printing cylinder requires to be raised up sufficiently to take the impression of a form evenly throughout, or from end to end; after this has been done, build up the bearers to the proper height of the cylinder. As your press is now set the bearers hold up too high the edges of the cylinder and force the impression to the center of the sheet. By raising the cylinder a trifle at the impression boxes on each end and adding one or two additional sheets to the packing, you will get over this trouble. The cut-out overlay for the half-tone portrait is not at all suitable nor properly made, because it is far too strong. (The vignetted

portrait was 3¾ by 4½ inches, and the overlay alluded to exactly equal to six sheets of the paper used on this journal.) To assist the working qualities of composition rollers in muggy weather, clean them off with benzine, rubbing the face gently with the hand or a rag until dry, then apply powdered alum thoroughly. To do this properly, spread the alum liberally on a smooth board, or any flat, dry surface, and roll the rollers backward and forward in the alum until well coated, then carefully dust them off with a dry rag or the palm of the hand. Use a free working ink when printing half-tones.

THE PRINTER-LAUREATE.

Some questions are being raised respecting the eligibility of voters and of those voted for in the Printer-Laureate contest. One gentleman claims that no one should be named as printer-laureate until he is dead; but the honor, let alone the "Century Pony Press," would be little use to him then. Another claims that a candidate should not only be an employer of printers, but should be a printer of practical experience himself. On these matters Mr. W. W. Pasko writes:

"I don't understand there is any doubt as to the eligibility of any of the candidates. Possibly some of those who have not received more than three or four votes may not be eligible, but such votes are wasted. All those who have received as many as twenty votes are printers, in our view; that is, they themselves conduct a printing office. Mr. Herbert is the only one who is himself not a practical printer.

"On looking over the note from the ———, I find it refers to voters. These votes are scrutinized against Rondl's Directory, Farley's Directory, and a private list in this city. If a name cannot be found, and I don't know of my own knowledge that the voter is a printer, I write to him, asking for his business card or a bill-head. Unless he can show this, he is rejected. I have thrown out sixty or seventy votes on this account."

On this page are shown the portraits of a few Pacific Coast printers whose eligibility is unquestioned.



C. A. Murdock,
C. A. Murdock & Company.



T. P. Woodward,
W. A. Woodward & Company.



Edward Bosqui,
President Bosqui Eng. and Printing Company.



H. S. Crocker,
H. S. Crocker Company.

FOUR PROMINENT SAN FRANCISCO EMPLOYING PRINTERS,
Eligible for votes in the "Printer-Laureate" Contest.

"ANY MONTH WOULD SEEM BLANK WITHOUT IT."

C. A. Brewton, Washington, D. C., writes: "I am a constant reader of The Inland Printer, and any month would seem blank without it. Upon receipt of it I first admire and study the construction of new advertisements and then read it from cover to cover."

An exchange tells of a practical joke they are playing on newspaper men. It is worked this way: Take a sheet of ordinary writing paper, fold carefully and inclose money sufficient to pay all arrearages and one year in advance. Keep an eye on the editor, and if a smile adorns his face the trick works like a charm. Now is the time to play the joke.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

Some neatly engraved and printed cards from half-tone plates in one and two colors from the Display Advertising Company, New York.

A. Theo. Patterson, Benton Harbor, Michigan, sends some neat samples of commercial jobwork, composition and presswork on which are good.

From the *Herald*, Sibley, Iowa: Samples of business cards, programmes, leaflets, etc., composition on all being in good taste, and presswork of a high class.

F. W. Davis & Co., Lowell, Massachusetts, forward note-head and envelope printed in colors and embossed. The work is neat and artistic, embossing being very clean.

Letter-head, neatly designed and well printed in colors by John Fletcher, at the office of the New Milford (Conn.) *Gazette*. Composition is neat, colors well chosen and presswork good.

A very handsome business card in three colors has been received from the office of the Lincoln (Ill.) *Daily News*. We seldom see so much matter upon a business card displayed so well as has been done with this one. H. C. N. Rockwell did the designing and composition.

Alfred M. Slocum Company, Philadelphia, Pennsylvania, has issued a blotter upon which is printed the counterfeit presentment of a darky indulging in a broad smile. The legend on the card is "Don't Laugh at your neighbor because he pays fancy prices and gets poor printing. Profit by it." It is almost impossible not to laugh while looking at the excellent half-tone above mentioned. The Slocum Company is noted for excellent typography.

Henry D. Albers, Wapakoneta, Ohio, wishes an expression of opinion as to the note-head forwarded for criticism. We must say that we consider the design very inartistic, the execution poor — the scroll being out of all proportion — and the colors inharmonious. Try again.

"Honest work for honest people at honest prices" is the slogan of Frank F. Lisiecki, 298 Broadway, New York, as declared by him in a card printed in gold, silver, red and blue. The design is a striking one, and shows that Frank F. L. is a master of the art of typographical display.

J. Manz & Co., 183-187 Monroe street, Chicago, Illinois, have issued a pamphlet showing their new lithogravure designs for office stationery, letter, bill and statement headings. The designs imitative of lithography produced by this firm are so good as to almost deceive an expert in this line of work.

An effective piece of typographical work is the announcement of Denver Typographical Union's outing, which took place on August 25. The work is artistic in conception and execution, and is creditable to the Smith-Brooks Printing Company, Denver, Colorado, which is responsible for its production.

The Franklin Engraving and Electrotyping Company, 341-351 Dearborn street, Chicago, has issued a neatly printed leaflet in two colors, setting forth the advantages of its high-class half-tone engravings for advertising purposes. The composition is well displayed and the presswork is of the highest class.

Charles Gray, of the *Adams County Free Press*, Corning, Iowa, sends for criticism a card printed in colors. The design and selection of colors is all right, but we would suggest a slight expenditure for new material, especially brass rule, which shows signs of extreme old age. A little more care in registering colors would be beneficial.

A number of excellent original specimens of decorative designing and lettering have been submitted by Mr. F. W. Goudy, 106 Wabash avenue, Chicago. The work shows the true decorative feeling, and a strength and precision of expression that is somewhat rare nowadays. Mr. Goudy is

experienced in decorative printing and furnishes advice by mail on reasonable terms to printers who desire novel ideas on special work.

A. E. MARTIN, with Perry & McGrath, Charlotte, Michigan, sends some samples of his work in the form of booklets, pamphlets, etc. The composition is excellent, especially on the advertisements in the "Delphian," where striking effects and artistic balance show the ability of Mr. Martin to advantage. All the work is neat and well finished.

GEORGE B. CARR, Jersey Shore, Pennsylvania, sends a few samples of work "done in a country printing office," but which would take high rank if ranged alongside much that is done in pretentious city offices. Design, coloring, embossing and general execution are all good, and show careful and painstaking ability on the part of George B. Carr.

THE Graham Printing Company, Graham, Texas, forwards samples of commercial work, which are excellent in every respect. Considering the difficulty under which the presswork was done, the result is without doubt admirable. The perforating is all that could be desired. Composition and make-up of annual report of public school is very good.

THE "Keystone Press Specimens of Printing," issued by the Keystone Press, Portsmouth, Ohio, is a collection of commercial work set in various styles of typographical display, printed on good stock, tied together with a pink silk ribbon. The presswork is not so good as it should be, and we think the price (50 cents) is too high, as there is nothing original in the designs that would prove of value to the aspiring job printer.

A COLORED lithograph, depicting the crowd waiting for the opening of a new department store in the city of New York, printed by J. Bien & Co., of New York, is a very artistic production. Its size is about 36 by 48 inches. The building stands out in prominent relief, and the features of the waiting crowd are striking in their individuality. The color tones are quiet, yet effective, and the work, as a whole, is very pleasing.

WE have received from the office of the Newburgh (N. Y.) *Daily News*, a finely printed book of 120 pages issued by the Walkill Valley Farmers' Association, of Orange county, New York. The advertisements are set in the best style of typographical art, the half-tone illustrations are numerous and admirably printed, the binding is excellent, and the whole work a credit to all concerned in its production and issuance. The presswork especially is deserving of commendation.

MR. D. B. LANDIS, "Pluck Art Printery," Lancaster, Pennsylvania, writes us in defense of the originality of his booklet, "Pluck's Progress," reviewed last month. We beg to assure Mr. Landis that there is not the least doubt that his well-written book was entirely original with himself. But so far as the design and composition of the work is concerned there were no ideas evidenced that could be called novel. We must ask that contributors to this department carefully read the note at the head of this column.

A LARGE package of samples of lithographic and letterpress printing has come to us from Hussey & Gillingham, Adelaide, Australia. The work on all samples is very artistic, colors brilliant and happily blended. Some samples of half-tone work are very fine; one plate, especially, measuring 16 by 16 inches, and claimed to be the largest half-tone plate made in one piece, is excellently well printed, showing portraits of the Australian cricketers and views of the grounds on which their games are played. It is very clear in detail, and makes an excellent picture.

"GOOD things should be praised" is a trite aphorism, quoted from the "Bard of Avon," and made the title of a booklet issued by the Patteson Periodical Press, World building, New York. This book deals especially with artistic advertising, and is gotten up in excellent style, printed in old-style types on soft handmade laid paper with deckle edges, sewed in a tinted cover with red floss silk. It is printed in red and olive, and is designed by Frank E. Morrison. The typography, presswork and general get-up of the brochure substantiates the claim that "printing of the higher class only" is done by the Patteson Periodical Press.

FROM the "Lotus Press," 140 West Twenty-third street, New York, we have received a package of specimens of printing that, for range and variety, far exceeds anything that has heretofore come to our notice. The range is from a simple card to a cloth-bound book, and variety is illimitable. Typography and engraving is elaborate in design and artistic in execution, and presswork is almost faultless—colors being chosen with care and an eye to both harmony and contrast. Every sample is extremely clean and neat, and gives evidence of careful treatment far exceeding that ordinarily accorded work in the general printing office. We understand that Mr. Nathan, the proprietor of the Lotus Press, is an aspirant for the printer-laureateship, and if clean, artistic, typographical work has any influence in securing votes, Mr. Nathan should have a place high up on the list of those entitled to that great honor.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of THE INLAND PRINTER, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

A CORRESPONDENT in Ogden, Utah, asks: "Would a planer lined with thin leather cause less injury to type." Such a planer would be liable to become uneven on the surface. The fault is not so much with planers as with the man using them.

OBITUARY.

ANDREW WUNSCH.

Announcement of the death of Mr. Andrew Wunsch, junior partner in the firm of Becktold & Co., publishers, printers and binders, St. Louis, Missouri, on Tuesday, July 21, was received with general regret.



Mr. Wunsch was born in Forbach, Amt Gansbach, Baden, October 16, 1846, and came to St. Louis when he was seven years of age, where he attended school, learned his trade, and remained until his death. He was a practical bookbinder and some thirty years ago was foreman for the *Daily Globe-Democrat*, of St. Louis, which speaks for his ability while still a young man. In 1872 he became the partner of Mr. W. B. Becktold, and together they built up one of the largest bookbinding establishments in the Southwest.

Personally Mr. Wunsch was of quiet deportment, a thorough gentleman, honest and upright, and was loved and respected by all who knew him. He had been ill with heart trouble for the past six months, but only confined to his home four weeks, where he died July 21. About seventeen years ago Mr. Wunsch married Miss Margaret Becktold, who survives him. He also leaves a daughter, Miss Mary, and a son, Andrew, aged seven.

At a meeting held July 22, 1896, by the employes of Becktold & Co., the following resolutions of sympathy were adopted:

WHEREAS, It has pleased the Almighty to take from our midst our beloved and esteemed employer, Andrew Wunsch; be it, therefore,

Resolved, That by his death we and the community have lost a generous, kind-hearted and just employer, one who always had the true interests of his employes at heart, and who proved a noble Christian as well as an honest and respected citizen.

Resolved, That by his death the widow loses a true and loving husband and his orphaned children an affectionate father.

Resolved, That a copy of these resolutions be presented to his family with the assurance of our sincere sympathy in their great bereavement and affliction.

Respectfully,

JOSEPH C. HOPPE,
HERMAN RUPPELT, JR.,
S. T. RICHESON,
CHAS. J. MOEHLE,
ERNEST C. STUMM,
The Committee.

G. B. MAIGNE.

Patrons of THE INLAND PRINTER in Chicago will miss the familiar figure of Mr. G. B. Maigne, who for many years was engaged in the circulation department, and announcement of whose death early on the morning of July 11, was made in the daily press. Mr. Maigne, though in his eighty-fifth year, was apparently enjoying the best of health and his death was entirely unexpected. Death came while he was seated at the breakfast table with his family and just as he was about to start to his daily work at the office of THE INLAND PRINTER. Mr. Maigne was one of the oldest printers in the United States and had been a resident of Chicago almost continuously since 1847, coming from New York in that year. He carried up to the time of his death a medal presented to him by the New



York Mechanics' Institute in 1846 as first prize in a card-printing contest. Mr. Maigne leaves a widow and four children. Oscar J. Maigne, manufacturer of printers' rollers, in New York, is a son.

The portrait shown herewith is taken from a photograph which Mr. Maigne had prepared early in the present year on the occasion of the eighty-fourth anniversary of his birth for presentation to his friends. On the back of each card was printed

Compliments of
G. B. MAIGNE.
January 28, 1896. His 84th Birthday.

Wherever Mr. Maigne was known he was respected and liked. His quietly genial manner and uniform cheerfulness won him many friends, who have heard of his death with sorrow.

NEWSPAPER GOSSIP.

THREE pages of facsimile reproduction in miniature of the summer resort advertising in the Boston *Transcript* have been received. The advertising manager of the *Transcript* should be a happy man these hard times.

THE Cleveland *World*, Cleveland, Ohio, has introduced a new feature in journalism in the form of a series of articles on advertisers and advertising. The articles are prepared by Mr. Leonard Darbyshire, the business manager of the *World*, and are at once interesting and full of practical suggestion and advice.

BY the courtesy of Mr. H. D. Suderley, Middletown, New York, we have received a copy of *The Conglomerate*, a newspaper for the insane, published in connection with the Middletown State Homœopathic Hospital. The paper is the product of the patients in the hospital entirely, no practical printer being employed, and the typographical appearance is remarkably good, considering.

THE *Budget*, Troy, New York, has adopted a neat and clever idea to attract attention to its Sunday issue. Each Monday and Tuesday there is placed on a handsome bulletin board in front of the office a striking poster in colors. These posters are excellently drawn and attract much attention, thousands of people constantly passing and seeing them. Over or under the poster some advertising device is cleverly printed in colored inks. This form of advertising in Troy is original with the *Budget* and has created much favorable comment.

THE London *Times* said, in a recent issue: "There are 483 newspapers published in London, and 1,357 in the rest of England; Wales is responsible for 100, Scotland for 226, Ireland for 169, and the British Coast Isles for 20, a total of 2,355. Besides these the magazines now in course of publication number 2,097, of which 507 are of a religious character. Over two hundred of these magazines were produced for the first time during the past year. It is estimated that £4,000,000 a year is spent in advertisements, and that fifteen hundred millions of copies of newspapers are sold annually in London alone.

THE *Publishers' Guide* is authority for the statement that the publishers of the *Youth's Companion* do not cut off subscribers as soon as their subscriptions expire, as some publishers do. On the other hand, they allow subscriptions to run all the way from two to ten years. They find that this system amply repays them, as they not only keep their circulation up to the high-water mark and gain a higher advertising rate, but it also gives them larger revenue from each individual subscriber. It also proves that they have considerable confidence in their subscribers, and at the same time it pleases the subscriber to know that they have the confidence of the publisher. The experience of many publishers is quite the reverse of that of the publishers of the *Youth's Companion*, according to the character of the publication and of the subscribers. The publisher of a magazine should be guided more by his own experience than by that of others.

THE power for good in the press lies more in the character which it displays as a whole. If news be told and editorial opinion be offered with a consistent regard for decent, honest morals, while the minor features which appeal to all the members of the house are carefully guarded from laxness of tone, the newspaper is a power. Fake methods of winning approval, reiteration of the shocking details of crime, going out of the way to get salacious stories and a persistently pursued partisan editorial bias, compose the bane of modern journalism and serve to weaken the power of the press. The press is no longer a political or moral guide, perhaps, but that is no reason why, in a scramble for business office receipts, it should become a purveyor of pruriency or a cheap and false herald of fakeism.—*The Family Call.*

IN an article on newspapers in *L'Archives de l'Imprimerie*, by Jean Dumont, of Brussels, some interesting extracts from *Acta Diurna Populi Romani*, the daily paper of ancient Rome, are given. During the VII siècle of the Roman era, about 623, the Senate ordered to be posted publicly, in places where all might see them, placards announcing the decisions of the different magistrates, political news, births, marriages and divorces (!), etc. These were the *acta diurna populi Romani*, which gave a full account of the debates in the Forum, written by stenographers, with "very good," "applause," "murmurs," and any other interruptions of the speaker. One of the acta gives the imprecations of the Senate against Marcus Aurelius, Emperor of Rome from 180 to 192, celebrated for his cruelties, who was ultimately poisoned. These records were gathered into rolls and dispatched into the provinces and to the officers with the army in foreign countries. An extract from one of these rolls, dated 168 B. C., reads like a cutting from the papers of today:

> The Consul Livinius today appeared in his governmental offices.
>
> A violent thunderstorm broke over the city today, and a chestnut tree in the proximity of Veli street was struck by lightning about noon and torn in fragments.
>
> There was a row in the saloon known as the Bear, near the column of James, and the barkeeper was severely wounded.
>
> The edile Titinius has convicted the butchers who kill animals and sell the meat before it has been inspected by the proper authorities. The fines will be devoted to the building of a church to a goddess.
>
> The money changer (banker), Ausidius, has absconded and carried away with him a considerable sum of money. Officers were dispatched in pursuit of him, and he was captured with a considerable amount of plunder still in his possession. The prefect Fontejus has commanded that the money recovered shall be divided among his depositors.
>
> The chief of brigands, Denniphon, arrested by the officer Neava, was crucified today.
>
> The Carthagenian fleet has arrived today at the port of Ostie.

All of which goes to show that life in Rome in those days was made up of incidents similar to the experience of everyday life at the end of the nineteenth century — if we except the crucifixion incident.

Newspaperdom notes that the New York *World* has an excellent system in vogue to stimulate effort and excellence of work in its editorial rooms. It is no uncommon thing — almost daily, it is said — for some article or particularly bright heading to be cut out by the managing editor and posted on the bulletin board with the comment: "The writer of this can call for $10 at the counting room." In this connection the following story may excite a smile or

two. A gentleman of this city received a letter from a personal missionary friend in Persia, who wrote about seeing the *World's* Armenian correspondent, whose story he confirmed. Bringing the letter to the *World* office, he was taken off his feet by the cool disdain with which it was declined. "We never confirm our own news in our own columns," was all the reward he received for his pains.

CHICAGO NOTES.

MR. CHARLES W. COX is now connected with the paper house of George H. Taylor & Company, 207 and 209 Monroe street, Chicago. Mr. Cox will have in charge his specialty of cardboards and cut cards.

THE librarian of the Chicago Public Library prepares statistics of the calls for the various periodicals on file. Among other trade papers THE INLAND PRINTER is subscribed for, and during the month of July there were no less than 117 readers of the single copy on file.

A PROMINENT member of the Chicago Typothetæ, who has been printing a monthly magazine for some years at a moderately paying rate, has been somewhat heated during the cool August weather by the work being taken from him by a large office whose superior pressroom facilities permitted them cutting the composition down to one-third. We note that the gentleman who sacrifices his composing room to his pressroom is appropriately set down to read a paper before the United Typothetæ, September 8-10, on "The Output of Presses." We have no doubt the prominent member of the Chicago Typothetæ will be pleased to hear the paper.

THE New York *Commercial Advertiser* compliments this city thus: City Editor: I had to let that reporter from Chicago go. Managing Editor: Why so? City Editor: Because I sent him up to cover the arrival of a drove of cattle and hogs in Jersey City, and he began his story, "Among the notable events of interest to society." I am sorry, but I saw he would never be able to forget that he was not at home.

PRINTERS have a melancholy pleasure in turning to the rules and usages adopted by the Chicago Typothetæ and Master Printers' Association, 1895, in these days, and finding such prices as

Plain bookwork, reprint, per 1,000 ems.....70 cents.
" " manuscript, per 1,000 ems.....75 "

Pamphlets of 32 pages or less, and all single-sheet jobs, should be at the rate of $1 per 1,000 ems.

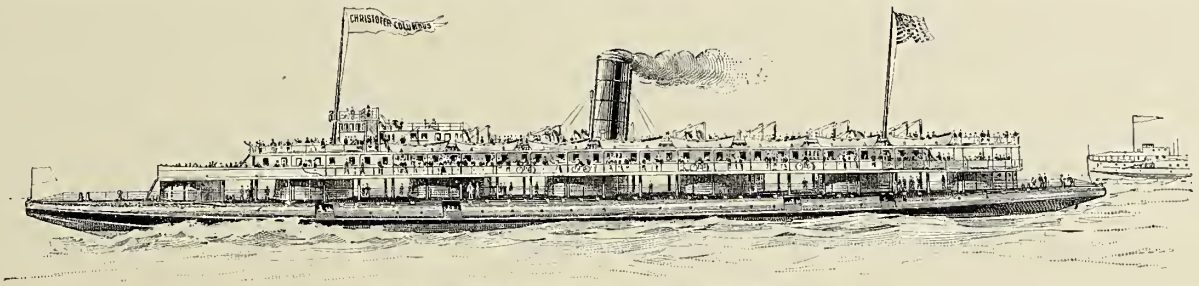
MR. CHARLES WARDE TRAVER, whose work at the World's Fair will be remembered and whose decorative drawings have appeared in THE INLAND PRINTER from time to time, and who has been resident in California of late years, has attracted the attention of a wealthy Californian, who has decided to give Mr. Traver the benefit of the best European schools. Mr. Traver sailed for Germany late in August.

S. C. GRIGGS, the oldest book publisher in Chicago, has sold out his business and retired on account of impaired health. Mr. Griggs has been in the book business for nearly fifty years. He opened a small book store in Hamilton, New York, in 1848, and soon after he came to Chicago. In 1871 he sold out his mercantile interest to Jansen, McClurg & Scott, and began the publication of high school and college text-books. Scott, Foresman & Co. bought Mr. Griggs' stock. Mr. Griggs retires with a comfortable fortune.

THE annual election of Chicago Typographical Union, No. 16, on Wednesday, July 29, resulted as follows: President, W. S. Timblin; vice-president, George W. Day; secretary-treasurer, William McEvoy; organizer, Harry G. Martin; sergeant-at-arms, Frank Sloan. Business committee—J. G. Badry, Robert Waynick, Charles Deacon, Harry Lawrence, Ed F. Drackert. Delegates—James Griffon, Victor B. Williams, A. C. Rice, Frank Morrison.

AN enterprise representing an amount of patience and skill appreciable only by workers in the engraving and printing arts is displayed in Melville's polychrome panoramic map of Chicago, showing the business district of the city and points along the shore of Lake Michigan. A comprehensive explanatory key is given on the borders of the map, making a most sightly and useful production for the business man. The price of the map is $1. Address George W. Melville, Pontiac building, Chicago.

THE souvenir of the eighth annual convention of the International Printing Pressmen's Union of North America, Chicago, certainly reflects credit upon the committee which had its production in charge. It is not too much to say that no souvenir of recent years, either of compositors or pressmen, has equaled it in the permanency of its interest. The presswork, under direction of Mr. Frank Beck, superintendent of The Henry O. Shepard Company's pressrooms, is above criticism.



THE "WHALEBACK" CHRISTOPHER COLUMBUS.

THE fourth annual outing of the chapel of THE INLAND PRINTER was held on Saturday, August 1. The programme consisted of a trip on the whaleback Christopher Columbus to Milwaukee, a dinner in the Cream City, and a short tour of sight-seeing and a return on the boat to Chicago. Simple as the programme was, it furnished abundant entertainment, and, the weather being all that could be desired, the affair was voted a distinct success. The party was not so numerous as that of last year, several being detained by business considerations; Mr. Walter Hennen was on the sick list; Mr. O. G. Wood was touring in England, while Foreman Alfred Pye was visiting friends in Baraboo, Wisconsin. Those who went were: William H. Piske, Sam K. Parker, P. H. Butler, Frank Sloan, Charles Reiner, F. A. Jefferson, J. F. Carroll, J. H. Nolen, J. F. Collins, Patrick Considine and K. M. Griswold.

THE OLDEST PRINTER'S PAPER.

The *Typographic Advertiser*, first issued in 1855—forty-one years ago—and so ably edited by Mr. Thomas MacKellar, is now published by the American Type Founders' Company, and may be had without charge at any of its branches. The July number contains a great amount of interesting matter relating to printing and publishing, with specimens of the newest type, border and ornament designs.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

A FOREIGN exchange says that the prayer-book used by Miss Vanderbilt on the occasion of her marriage to the Duke of Marlborough is a sumptuous production of the printing and bookbinding arts. It is printed on the finest quality of paper, the binding being ornamented with gold filigree work. It is said to have cost $1,000.

MESSRS. CURTIS & CO. announce for early publication "The Mural Paintings in the Boston Public Library," by Mr. Ernest F. Fenollosa, of the Boston Museum of Fine Arts. The book will be issued *broché*, well printed on an English handmade paper. The price will be 25 cents. Not only as a critical study of the paintings in the Boston Library, but, more especially, as an estimate of the possibilities of the development of mural decoration in this country, Mr. Fenollosa's essay will have unusual interest and value. Sent postpaid on receipt of the price, by Curtis & Co., Pierce Building, Boston.

A NEW volume on "Synonyms, Antonyms and Prepositions" will shortly be issued by the Funk & Wagnalls Publication House. This has been prepared with great care by the Rev. James C. Fernald, editor of the Department of Synonyms in the Funk & Wagnalls Standard Dictionary. The editor has carefully discriminated the chief synonyms of the English language, some 6,000 or 7,000 in number, by the same method that has won so much approval in the Standard Dictionary. Taking one word in each group as the basis of comparison, Mr. Fernald defines this clearly, and then he proceeds to show how the other words agree with or differ from it, thus the whole group is held to one fixed point. The treatment is in popular and readable style. The book also contains a large number of antonyms as well as prepositions, and its closing pages are devoted to questions and examples of service to both teacher and student. The type, brevier, is pleasing to the eye and the key-words at the top of each page enhance the value of the book for purposes of ready reference.

AN interesting account of Mr. S. R. Crockett, and his stories, by Archibald Cromwell, appears in a recent issue of the *Windsor Magazine*. "The son of a Galloway farmer, he was born at Duchrae, and educated at the Free Church Institution, Castle Douglas. After being a pupil teacher, young Crockett went with a bursary to Edinburgh University in 1876. Having finished his collegiate course he was a tutor, traveling over much of the old world during various engagements, during which period he began to feel his way in literature. Some of his poems were published under the title of 'Dulce Cor' in 1886. It is interesting to remark that the same words anglicized form part of the title of his later book, 'Sweetheart Travelers.' Mr. Crockett entered the Free Church ministry in 1886, commencing his pastoral work at Penicuick, where he still resides. He resigned his ministerial charge a year and a half ago. It was in 1893 that 'The Stickit Minister' was published, and immediately called attention to the new pen at work in the Midlothian manse. Edition after edition has been required to satisfy the constant demand for this entertaining volume of sketches of Scottish life. Its very name, puzzling to Southrons, aided its success. A story was circulated to the effect that a well-known lady said: 'I never can remember whether this book's called "The Crockett Minister," by Stickit, or "The Stickit Minister," by Crockett! And, in either case, can anyone inform me what is a "Stickit?"' While mentioning the title, one may refer to an amusing blunder committed not long ago by a London *Daily News* leader writer, who wrote of Mr. Crockett's latest book, "Ian Maclaren!" ' Each of the three Scottish writers has selected striking, if somewhat difficult titles for his works. Mr. Barrie's 'Auld Licht Idylls' has been a stumbling-block to many an English reader, and Ian Maclaren's 'Beside the Bonnie Brier Bush' came to be called at Mudie's Library by the shortened form of 'B. B. B. B.'"

TRADE NOTES.

THE office and bookstore of the Wartburg Publishing House, Waverly, Iowa, has been removed to 56 Fifth avenue, Chicago.

A CORRESPONDENT in Lordsburg, California, wants to know the reason why a galley placed on end upon a pair of cases appears to be curved upward. This is a question in optics upon which we have no information convenient.

AN interesting pamphlet, giving full information regarding the Lanston monotype machine for making and setting single type in justified lines, has been received from the Lanston Monotype Machine Company, Washington, D. C.

BY the courtesy of A. D. Farmer & Son Typefounding Company's western branch, Chicago, we have been favored with a very attractive booklet descriptive of the Empire typesetting machine. The brochure is well illustrated, and gives very complete information about the Empire machine.

THE *Typographic Messenger*, No. 2, published by the western branch of the A. D. Farmer & Son Typefounding Company, 111-113 Quincy street, Chicago, has been received. The *Messenger* has much interesting matter for printers in its columns. Its pages are models of typography and are offered as specimens of the work done on the Empire machine.

THE Whitehead & Hoag Company, of Newark, New Jersey, which is said to have the largest badge and button business in the world, has just issued an illuminated edition of its Catalogue No. 5, showing in the original colors, by the three-color half-tone process, a great variety of ribbon badges. The catalogue would be found useful to printers for the convenience of their customers.

BOOKBINDER'S PASTE.— H. & M., Chambersburg, Pennsylvania, ask for a recipe for a good bookbinders' paste, something that will dry quick and will not mold. *Answer.* —The best paste will mold in extremely hot weather. To one-half water bucket of good flour add sufficient water to fill the bucket, beating and stirring thoroughly until all lumps are broken, and the mixture perfectly smooth. Add two tablespoonfuls of pulverized alum and mix well. Then boil and stir thoroughly until cooked to a paste.

A RECEIVER has been appointed to take charge of the business of Howard Lockwood & Company, of New York, pending the settlement of a suit brought by William Pinckney Hamilton to have the partnership existing between himself and Mrs. Carrie Alers-Hankey dissolved. Mrs. Alers-Hankey was the wife of Howard Lockwood, founder of the business, who died a few years ago. The statement is made that the business is entirely solvent. It was incorporated a short time ago with a capital stock of $100,000. The firm published the *American Bookmaker*, the *American Stationer*, the *Paper Trade Journal*, the *Mail and Export Journal*, trade directories, etc., and did a general printing business.

THE Electro-Tint Engraving Company, 1306 Filbert street, Philadelphia, notwithstanding the comparatively discouraging outlook in the business world, has felt it desirable to push its advertising, not only in the ordinary channels, but outside of this, and is now preparing an elaborate poster, the theme represented being the "Genius of

Art." Those who have examined the advance sheets say that the design is striking and effective. Poster collectors and others interested in this style of art will look forward to its appearance with a great deal of interest.

R. S. JOHNSTON & CO., Adelaide street, Belfast, Ireland, are devoting their attention to the enameling and gelatining of show cards, and are undertaking work in plain and waterproofed gelatin, the latter being by a new process termed "Vitrine," which produces a glass-like surface that will stand washing with water, and forms a capital substitute for glass in framed show cards, avoiding risk of breakage in handling and transit, as well as saving weight. Some of the samples of work we have seen, says the *British and Colonial Printer and Stationer*, are very excellent, the coloring of the show cards being much brightened and improved by the glazed surface, which is perfectly colorless and does not in any way degrade the whites. This is noticeable in a batch of large show cards, 30 by 21 inches. They are neatly framed in black and gold, and have all the appearance of being glazed with the best glass, the colors retaining all their brilliance and the whites their purity.

OF INTEREST TO THE CRAFT.

THE first annual outing of the employes of the Stone Printing and Manufacturing Company, of Roanoke, Virginia, was held on Tuesday, August 11, at Elliston, Virginia, which proved most enjoyable, an elaborate programme of entertainment being successfully carried out.

THE *Journal of Labor*, of Nashville, Tennessee, pays a deserved tribute to Mr. Jesse Johnson, who represented Nashville Printing Pressmen's Union at the convention of the International Printing Pressmen's Union. Mr. Johnson was elected to represent the I. P. P. U. at the next meeting of the American Federation of Labor and the *Journal* says that he will leave nothing undone to secure the 1897 convention for Nashville.

THE following is the list of successful candidates at the recent election of Typographical Union No. 6, of New York: President, Samuel B. Donnelly; vice-president, William F. Smith; secretary-treasurer, William Ferguson; sergeant-at-arms, T. J. Ward; reading clerk, John J. Roberts. Delegates to the meeting of the International Typographical Union at Colorado Springs—James J. Murphy, Eugene O'Rourke, John Maxwell and Warren C. Browne.

THE forty-third annual convention of the International Typographical Union will be held at Colorado Springs, Colorado, October 12 to 20, 1896. Colorado Springs Typographical Union, with the assistance of the Chamber of Commerce, has undertaken the publication of an illustrated souvenir which will be descriptive of the wonderful scenery of the Pike's Peak region. Advertisers should address the secretary, W. A. Norton, P. O. Box 813, Colorado Springs, Colorado.

AND the day has come when there is rejoicing and feasting and giving of dinners, and the master shall sit down with the man and feast. Example: The annual dinner of the Melbourne (Australia) Printers' Overseers' Association took place at the Maison Dorée, on Thursday, June 11, Mr. Mascord occupying the chair. Mr. McCarron and Mr. Walker (president and secretary of the Master Printers' Association), Mr. H. Rasdell and Mr. J. Hancock (president and secretary of the Melbourne Typographical Society), and about forty of the members of the association and their friends, were in attendance, and a most enjoyable evening was spent.

A MELBOURNE (Victoria) item says that "Mr. David Syme, the wealthy proprietor of the *Age* newspaper, is gradually yielding to the machine, but (list, ye masters)—but the prospect of increasing the ranks of the unemployed stays his hand. At present he is chiefly engaged in furthering his scheme of embarking in tobacco-growing on a big scale at Lilydale, and in this he sees a way of introducing the Linotype at the *Age* office. Comps. and others who will have to make way for the machine will be drafted on to the tobacco farm. It appears to be the only way out of the difficulty, and will be an object lesson for the proprietors of the remaining big Australian newspapers.

ONE of the most prominent officials in typographical circles in Australia is Mr. G. A. Keartland, a compositor on one of the Sydney papers. He has not only been a prominent trades unionist, taking office in the New South Wales Typographical Union, and an enthusiastic official of the Australasian Typographical Union (the governing body of the continent), but his energy and ability are recognized in other walks of life, for he has such a reputation as a naturalist that officialdom has chosen Mr. Keartland to accompany, in his character as scientist, the Calvert Exploration Party. Some years back he did good work in the Horne Expedition off Northern Australia. It is rarely one hears of a cold-blooded scientist being an enthusiastic trades unionist.

COMMENTING on the decision of the Hon. Seth Low in the arbitration between J. J. Little & Co., of New York, and their employes, our esteemed contemporary, the *National Printer-Journalist*, says: "Every working man should look to promotion through efficiency, and through economy, thrift and the enlarging of his knowledge of his calling to become himself an employer. It has been our observation that through drink, the use of tobacco and indulging in useless enervating sports or luxuries, skilled workmen at from $18 to $30 a week have kept poor, rendering themselves inefficient, discontented and unhappy, and dropped to obscurity, want and death, while laborers on $9 a week have raised families that were an honor and blessing to them, paid for a home and enjoyed a life of happiness." We are not informed if the self-denying nine-dollar-a-week workman keeps his morals and tastes on a nine-dollar-a-week basis when he gets to be an employer. We forgot to add that the above extract is from Bro. Herbert's typothetæ number.

"ABOUT two or three years ago," writes Mr. Tom L. Mills, "I announced in these columns the appointment of Mr. Samuel Costall to the office of public printer of New Zealand. Another change has occurred in the service, and now I have to notify that the newly appointed government printer is Mr. James Mackay, late manager for Mr. Bell (of the Dunedin *Star*) of one of the most flourishing job and stationery businesses in New Zealand. Mr. Mackay was born in Dunfermline, Fifeshire, Scotland, and when seven years old he came with his family to Dunedin. That was in 1860. Leaving school in 1865 (after three months knocking about gold-hunting awhile previously), he began to 'learn his boxes' in the *Bruce Herald*, Milton. After finishing his apprenticeship he went into the city into business 'on his own,' in which he continued until 1886, then sold out and thereafter spent some time gaining experience and picking up knowledge in Britain and on the European continent. On returning to Dunedin, Mr. Mackay was offered and accepted the charge of the *Star* job and manufacturing business, and therein he remained until chosen (out of some forty-two candidates) to fill the post of printer to the New Zealand Government."

I HAVE been a subscriber to THE INLAND PRINTER for a number of years, and can cordially indorse the high opinions expressed by so many other correspondents as to the great utility of your magazine to printers in their daily work.—*F. Steele, Manager, Telephone Printing Works, Gisborne, New Zealand.*

THE COLORITYPE COMPANY.

The Coloritype Company, 32 Lafayette place, New York, has been, since its establishment in 1893, what may practically be termed the home of three-color process printing in America. With a building erected to supply its especial needs, with a full equipment of the best mechanical appliances to be obtained, and with ample capital to carry out its plans, it has deserved the confidence bestowed upon it. The announcement, therefore, that Mr. F. A. Ringler has assumed the management of the company as its president and treasurer is one of importance.

This becomes more manifest when one looks back over the comparatively short history of process illustrating in this country. It was Mr. Ringler who, in conjunction with Mr. Kurtz, afterward the founder of the Coloritype Company and still its vice-president, first saw and developed the possibilities of the field for zinc etching. Prior to 1884, publishers expected to wait days and sometimes weeks for their plates, and when completed, if a plate resembled in its unevenness of surface the top of a range of mountains, but little protest was made. This was due to their being made by the gelatine process. Zinc etching was known and used to some extent, but in a small way. Mr. Ringler was then in the electrotyping and stereotyping business at 21, 23 Barclay street, and around the corner, on Broadway, Mr. W. Kurtz had a photograph gallery. He was experimenting with the use of electricity in photography, and Mr. Ringler proposed that they put their forces together for the purpose of producing zinc plates. The negatives were made in Mr. Kurtz's gallery and carried to Mr. Ringler's foundry, where the plates were made. This necessitated the loss often of valuable time, and finally a place was fitted up at 22 Church street to produce the plate from start to finish under one roof. A lack of room for the growing business soon after necessitating a change of location, it was removed to 157 William street and organized under the name of the Electro-Light Engraving Company, which was afterward sold to its present proprietors. Mr. Ringler's attention was demanded by his electrotyping and stereotyping business and Mr. Kurtz returned to photographing, afterward perfecting the half-tone process at his art gallery in Twenty-third street.

The foregoing paragraph, while not bearing directly upon the affairs of the Coloritype Company, is given because it contains an inkling of what may be expected from the combination again of the forces which brought process illustrating from a chaotic state and placed it upon a sound business basis. Zinc etching in 1884 was but little known and less respected. Three-color printing is today both known and respected, but it is an untried field by many — indeed, its real development may be said to have been only just begun. What Mr. Ringler did with zinc etching twelve years ago he now proposes to do with the three-color printing. This is why we have said the announcement of his election as president and treasurer of the Coloritype Company is one of importance.

The coloritype process for the type and litho press has been developed and perfected by Mr. W. Kurtz. Its methods are covered by patents awarded to Mr. Kurtz by the United States Patent Office, infringements of which, it is announced, will be vigorously prosecuted. Paintings or color sketches, or, what is better yet, in many cases the objects themselves, are photographed in their true primary color values. These photographs faithfully transmit the most delicate gradations and tones of color to the printing plate or lithographic stone, so that the ensuing prints, whether a hundred or a million, reproduce the form and detail of the original with an absolute sun-truth, adding at the same time all the varied hues of nature in marvelous resemblance. For scientific reproductions of plants and animals the process is of vast importance. What heretofore only the chromolithographer could produce, after months of labor and the requisition of twenty and more stones, is now accomplished by the coloritype process within eight days in three printings. Publishers, manufacturers, advertisers and others desiring the best engravings and color printing made with intelligent thought for good results, at a moderate and equitable charge, will be furnished with estimates and specimens on application. A specimen print appears in this number of THE INLAND PRINTER.

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery, and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE TYPO MERCANTILE AGENCY.

The Typo Mercantile Agency, a special agency of the book, stationery, paper, printing, publishing and kindred trade of the United States and Canada, has recently been established in New York city. The special trade it will represent includes printers, publishers, stationers, booksellers, etc., and all lines of business connected with the making or selling of paper, stationery or printed matter of any kind. It is to be to the printing and allied trades what Bradstreet's or Dun's is to the general trade, and will no doubt receive a cordial welcome. Almost all the other lines of trade, such as jewelry, hardware, furniture, etc., have their special mercantile agencies. The printing and kindred trade is certainly large and important enough to support a special agency of its own, and no trade can have greater need for it. Much as we dislike to admit it, the fact is that the printing trade is not looked upon as a good one from a financial point of view. On more than one occasion has the writer been told by dealers who sell to other trade as well as to printers, such, for instance, as a manufacturer of gas or steam engines, that his clientage among the latter was regarded as being the least desirable. Such being the case, it is to be regretted that the really substantial portion of the business (and it is largely in the majority) should suffer from the misdemeanors of the discreditable portion. An eastern supply house recently shipped to a town in a neighboring state a bill of goods amounting to several hundred dollars. The shipment was made on Saturday and on Tuesday the firm failed. Not a dollar was recovered. It was not a matter of carelessness which caused the loss. Everything, so far as could be learned, presented a favorable appearance. The firm was not rated in the commercial agency books, but we will venture the assertion that not more than one-half of the customers of most printers' supply houses have a rating there. Had this instance occurred to some house not doing enough business in the trade to know that there are really "good" printers, and plenty of them, another missionary would have gone forth to preach to the world the unreliability of printers. A good deal of this undesirable state of affairs will be obviated by the establishment of a mercantile agency on the plan of that named above. The agency will issue two credit books a year. Besides being a credit book giving capital and credit ratings, the books will be a complete directory of the trade, with street addresses in all cities, the business of each concern being shown in detail and in such a manner as to form distinct lists of each branch of the trade. As its special reports will naturally embody the opinion and experience of the trade, they should represent the most reliable information obtainable and be of the utmost importance to those selling to this trade. There will be a law and collection department and a bulletin department. From the latter will



SPECIMEN OF COLORITYPE PRINTING.

(3 COLOR PROCESS)

REPRODUCED FROM A COLOR SKETCH.



Courtesy Chicago "Times-Herald."

Drawn by Hugo Von Hofsten.

WILLIAM J. BRYAN,

Democratic Nominee for President.

be issued notification bulletins announcing failures, suspensions, removals, etc., and collection bulletins giving claims which are found uncollectable and those to collect which it has been necessary to bring suit. Mr. W. T. G. Weymouth, whose connection with the Reference-Directory of Booksellers, Stationers and Printers (formerly Farley's) makes him well known to the trade, is president of the company. He is a graduate of Yale, a man of wide experience in mercantile matters, and may be depended upon to make a success of what he undertakes. The company is incorporated in New York state and the main office will be located at 156 Fifth avenue, New York city. Branch offices will eventually be established in other cities.

"SUPERIOR COPPER-MIXED."

The great anti-monopoly typefounding firm of Barnhart Brothers & Spindler are getting out more new styles of type than any other single foundry in the United States. All of their type is the celebrated "Superior copper-mixed," known the world over. If you want anything in the line of printing materials, consult this great anti-trust house. Printers more than any other trade are opposed to monopolies, hence their kindly feeling toward this establishment.

A SUPERBLY APPOINTED TRAIN.

Undoubtedly the handsomest train between Chicago and St. Paul, Minneapolis, the Superiors and Duluth is the "North-Western Limited," which leaves Chicago at 6:30 P.M. daily via the North-Western Line (Chicago and North-Western Railway). Its equipment, which is entirely new throughout and embraces compartment sleeping cars, buffet, smoking, and library cars, standard sleeping cars, dining cars and ladies' coaches, has every luxury which imagination can conceive or mind invent for the comfort and con venience of passengers. All agents sell tickets via the Chicago & North-Western Railway. For full information apply to agents of connecting lines, or address W. B. Kniskern, general passenger and ticket agent, Chicago.

PLATE SCRIPT.

Barnhart Brothers & Spindler have just added a 48-point size to their beautiful Plate Script, making four sizes in all. This is so perfect an imitation of plate engraving, that

Birmingtou Brigham

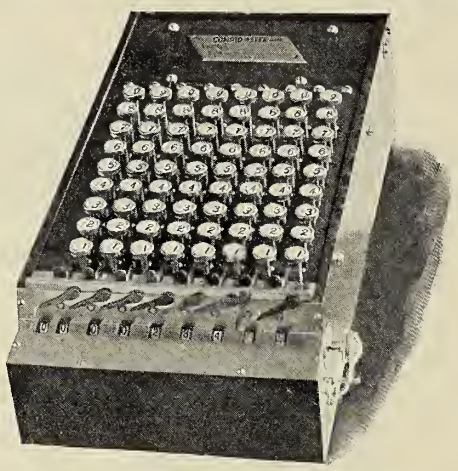
printing done with it by careful printers is often taken for copperplate. Nothing so fine has been gotten out for years. They report enormous sales.

WOOD TYPE SPECIMEN SHEET.

An interesting specimen sheet of new wood type faces comes from the Morgans & Wilcox Manufacturing Company, of Middletown, New York. The list includes Childs (Johnson Type Foundry), in 6 to 12 line; De Vinne, De Vinne No. 1, and De Vinne Condensed (American Type Founders' Company), in 5 to 15 line; Howland No. 1, 5 to 15 line; Columbus (American Type Founders' Company), 8 to 20 line; Jenson, 5 to 15 line; Abbey (A. D. Farmer Typefounding Company), 5 to 15 line; Old Style Bold Italic, 3 to 6 line; Old Style Bold Extended, 3 to 8 line; Tudor Black, 5 to 15 line; Abbey Text (A. D. Farmer Typefounding Company), 5 to 15 line; Cosmopolitan (Inland Type Foundry), 5 to 15 line. The sheet is a fine display of tasteful, practical letters, and printers should not fail to make application for it to the Morgans & Wilcox Company.

THE COMPTOMETER.

The accompanying illustration shows a device manufactured by Felt & Tarrant Manufacturing Company, 52 Illinois street, Chicago, which is one of the most useful adjuncts to a business office that has been brought to our attention for



some time. It is the first and only machine ever invented which, by the simple operation of automatic keys, will perfectly multiply, divide, extract square root, etc., and add all the columns at a time. Addition is performed by touching the keys, bearing on their tops the numbers to be added, and standing in their proper columns, all the columns being added at one time, the carrying being done automatically by the machine, and requiring no attention from the operator. Items from different pages of a book, or from different sheets of paper, of bills, checks, time tickets, notes, etc., can be footed with no waste of time in listing, and twice as quickly as by the old method. Bookkeepers, clerks, and others who spend hours over work of this description, will find in this machine an instrument that will bring pleasure and delight. Space will not permit of an extended description of it, but those interested can secure full particulars by writing to the above firm for pamphlet.

INLAND TYPE FOUNDRY COMPETITION.

Word has been received from the Inland Type Foundry, St. Louis, Missouri, that up to the time THE INLAND PRINTER for September went to press, no correct solution for their prize contest had been received, and that the contest would, therefore, remain open until September 20. Unless correct solutions are received by that date, the prizes will be awarded to those making the fewest errors. Competitors may send in as many solutions as they see fit, and the names of prize winners, together with the correct solution, will appear in the October number. Turn back to page 571 of the August issue, notice the prizes offered, prepare your guesses, and forward them as soon as convenient to the Inland Type Foundry.

A POPULAR ROUTE.

The popular scenic route between Chicago, New York and Philadelphia, solid vestibuled train service via Grand Trunk Railway System, in connection with the picturesque Lehigh Valley Railroad via Niagara Falls. Leave Chicago, Dearborn Station, via Grand Trunk Railway System, at 3:10 P.M. Through solid vestibuled train to New York and Philadelphia. The train runs daily, Sundays included, and consists of a combination baggage and smoking car, first class passenger coaches and Pullman buffet sleeping cars, with dining car attached. The entire train is vestibuled, is lighted by gas, heated by steam, and contains all

improvements lately introduced in modern railway equipment. For rates, sleeping car accommodations, and further information, apply to L. R. Morrow, city ticket agent, 103 South Clark street, Chicago, Illinois.

POINT-SET TYPE.

Barnhart Brothers & Spindler, the far-famed anti-monopoly typefounders, are having a run on their point-set series, Nos. 30 and 40. This type is similar to so-called self-spacing, but is superior. The firm have received some very flattering letters concerning these faces. Customers say they have tried all others, but prefer Barnhart Brothers & Spindler's point-set by long odds. The price per pound is the same as ordinary type. It is "self-spacing" both ways.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

ALL LIVE PRINTERS should have H. G. Bishop's "Practical Printer," 200 pages, price $1. Also his "Job Printers' List of Prices and Estimate Guide," price $1; the "Specimens of Job Work," price $2; the "Printers' Order Book," price $3; the "Printers' Ready Reckoner" and "Diagrams of Imposition," price 50 cents each. Sold by H. G. Bishop, 165 Pearl street, Bosers. Handiest and most useful ton, Mass., and all typefoundAll who are starting in busi- works published for printers. ness need these books.



AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

ARTISTIC DISPLAY IN ADVERTISING is the title of the pamphlet showing the eighty-five designs submitted in the A. & W. advertising competition. This is a work that every compositor and ad. writer should have. Size, 8 by 11 inches; 96 pages, embossed cover; postpaid, 30 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago, 150 Nassau street, corner Spruce, New York.

DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, $1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.

FROM MANASSAS TO APPOMATTOX—Memoirs of the Civil War in America. By Lieut.-Gen. James Longstreet, C. S. A. With fifteen maps in colors and twenty-nine portraits and other illustrations. About 700 octavo pages. Cloth, plain edges, $4; sheep, sprinkled edges, $5; half morocco, marbled edges, $5.50; full morocco, gilt edges, $7. The last and most important contribution to the history of the Civil War of 1861-65, by Lieut.-Gen. James Longstreet, senior living commander of the Confederate armies. This work is having a large sale. Agents wanted. Send for circulars and information. THE HENRY O. SHEPARD COMPANY, General Agents, 212-214 Monroe street, Chicago.

LATEST AND BEST book of Specimens of Printing—containing a superior collection of up-to-date ideas, artistically displayed; printed in colors; beautifully bound and illustrated; 50 cents, postpaid. CHARLES COLLIER, Shreve, Ohio.

OUR SPECIMEN BOOK of Jobwork for 1896 is the grandest work of the kind ever compiled, containing the best collection of practical ideas for progressive printers ever issued; every page shows originality; printed from new "Standard Line" type on the best of paper, and bound in the neatest style. Sent postpaid for 50 cents. THE KEYSTONE PRESS, 207-209 Chillicothe street, Portsmouth, Ohio.

PRINTERS—Mail $5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO. 1921 Kinney avenue, Cincinnati, Ohio.

FOR SALE.

A COX PRESS BARGAIN. Almost good as new. Prints 4-page paper, both sides, from roll, at 2,500 an hour. Can insert two or four additional pages. $1,200 will buy it. Just the press for big country weekly, or daily of moderate circulation. Address "I 22," care INLAND PRINTER.

AT ADMINISTRATOR'S SALE—A small but complete lithographic outfit, small cylinder press for printing on tin, hand press, ruling machine, sixteen stones, etc., for the lowest possible price. Write to MRS. ANTONIE RACEK, 1504 Williams street, Omaha, Neb.

AT SACRIFICE, to close estate, Walter Scott & Co. drum cylinder press, bed 32 by 47, air springs, tapeless delivery; one year old. 10 by 15 Universal, 8 by 12 Gordon, 25-inch Rival lever cutter. Address "I 51," care INLAND PRINTER.

BARGAIN SALE OF TYPE.—If you have use for 5½ point modern, read this. This specimen is set in 5½ point modern of which we have about 2,000 pounds, laid in cases and in boxes. The type is new, most of it unused, is complete and perfect. Will sell in 100 pound lots at 25 cents per pound, cases 80 cents per pair, packing for shipment, 50 cents per 100 pounds. Cast up for Knight, Leonard & Company by Barnhart Bros. & Spindler. STANDARD TYPE FOUNDRY, 200-202 Clark street, Chicago, Illinois.

FOR SALE—A variety of secondhand printing presses will be sold at a sacrifice to make room. Write us. THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk avenue, Boston, Mass.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "I 10," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAY, 27 South Clinton street, Chicago.

FOR SALE—Secondhand Hoe drum cylinder press, bed 27½ by 33½, in good condition; also 225 pounds 8-point roman and twenty pounds 8-point italic. Type was used only eight times. Address WILLIAM G. WISEMAN, Thompsonville, Conn.

HELP WANTED.

SALESMEN WANTED in all larger cities by a New York card and paper warehouse. Territory given. Address, stating experience and references, "I 63," care INLAND PRINTER.

SITUATIONS WANTED.

A YOUNG JOB PRINTER wants a situation in an up-to-date city office, where he can learn and improve himself. Specimens have been complimented by THE INLAND PRINTER; experience the object. Address "I 27," care INLAND PRINTER.

PRINTER—Young man, eleven years' experience on ads., make-up and jobwork; city or country; state wages. Address "B. S. F.," P. O. Box 2, Susquehanna, Pa.

PROCESS ENGRAVER, capable of taking charge of plant, wishes to correspond with parties intending to engage in engraving or with established concern wanting superintendent. Address "BOX 271," Evanston, Ill.

POSITION AS FOREMAN—By experienced, up-to-date pressman; option of purchasing stock if mutually satisfied. Address "I 54," care INLAND PRINTER.

SITUATION WANTED—By A1 pressman; 16 years' experience; competent to take charge. Address "I 31," care INLAND PRINTER.

SITUATION WANTED—By a stereotyper; had experience in job and newspaper work; best of recommendations. Address "E. M. W.," 55 East Town street, Columbus, Ohio.

SITUATION WANTED—By an experienced Linotype machinist; A1 references. Address "I 35," care INLAND PRINTER.

SITUATION WANTED—By competent chalk-plate artist experienced in newspaper work; can do reportorial work if necessary. Address "I 23," care INLAND PRINTER.

SITUATION WANTED—Young man, age 18, would like to assist as illustrator, designer or cartoonist; attended art college six months. Address "I 58," care INLAND PRINTER.

WANTED—A permanent position by a competent pressman on cylinder and platen presses; can give references. Address D. KANE, 141 Bank street, Dayton, Ohio.

WANTED—Position by experienced stock-cutter; married man; can give good references. Address "I 62," INLAND PRINTER.

YOUNG MAN of ability and experience in setting attractive high-grade ads., and also first-class jobwork, desires a position where good service will be rewarded. Address "I 49," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

A FINE PHOTO-ENGRAVING PLANT, with best established business in southern California. Fine opportunity for one or two eastern up-to-date men. Address "I 34," care INLAND PRINTER.

AS WORKING PARTNER, I would invest in a New York City small or medium sized printing office that would stand thorough investigation; state amount required. Address "I 43," care INLAND PRINTER.

FOR SALE—A complete book and job office, fine stereotyping outfit, ruling machine, etc.; everything up to date; old established business, in a live manufacturing city of 30,000; will sell very cheap. Death of proprietor the reason for selling. Address "I 60," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

BUSINESS IN MEXICO IS PROFITABLE. Printing is making rapid progress, and printers wish to buy American machinery and new material. A well-established printers' supply house wishes to extend this business in Mexico and wants a partner with $5,000 (or less) to be invested in the trade. Good success and profits guaranteed and the best mercantile references given. Address SOCIO MEXICANO, care *La Revista Tipografica* (Box 34), Yrapuato, Gto., Mex.

FOR SALE—A profitable job printing business; running cylinder and five jobbers; must be sold to settle an estate. Full particulars by addressing IRVING W. ALLEN, Beverly, Mass.

FOR SALE—Book, job and newspaper office in city of 20,000; lower central Michigan; paper, 5-column quarto, weekly; cleared $2,000 in 13 months; plant inventories $3,500; price $3,500, $2,000 cash, balance easy time. Address "I 53," care INLAND PRINTER.

FOR SALE—Half interest in paying job office in St. Louis; will bear closest investigation; no incumbrance; pays sixteen to twenty-five per cent dividends; practical man can draw good salary; good reasons for selling; $4,000 required. Address "I 57," care INLAND PRINTER.

FOR SALE—One-half interest in first-class book and job office, fully equipped with latest machinery and type, doing a business of $1,000 a month all through hard times; centrally located in best business city of 150,000 in the country; owner has other larger interests; will sell for half value. Address "I 45," care INLAND PRINTER.

FOR SALE—Only Republican paper in one of the largest counties in Illinois; have good office, steam power and heat; print 44 quires, which can be greatly increased; am engaged in other business and have no use for it; at county seat; will be sold cheap and on easy terms. Address "I 44," care INLAND PRINTER.

FOR SALE—$1,500 will buy a thoroughly equipped engraving establishment having a profitable trade, located in a live town in a progressive state. A splendid opening for a live, practical man; good reason for selling. Address "I 32," care INLAND PRINTER.

$800 CASH buys an official organ paper in Denver doing a fine business; good reasons for selling; expenses low. Address "I 20," care INLAND PRINTER.

MISCELLANEOUS.

ACCURACY SECURED AND TIME AND MONEY saved. Mailing lists of the printers, private printers, bookbinders, lithographers, rubber stamp makers and paper-box makers of Chicago. Up to date; corrected weekly. Circulars for the asking. BEN FRANKLIN CO., 232 Irving avenue, Chicago, Ill.

ADVERTISING NOVELTIES—Messrs. Hudson & Kearns, manufacturing stationers, 83-87 Southwark street, London, England (established 1833), would be glad to see patterns, with prices, of any advertising novelties, calendars, etc., suitable for sale to brewers, wine merchants and others.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY, Centerville, Ind.

BURBANK'S EMBOSSING COMPOSITION is the best; 1-pound cans, 75 cents. Order from any branch AMERICAN TYPE FOUNDERS' COMPANY.

CHALK ENGRAVING PLATES. We make standard new plates. Old plates recoated, half cent an inch. HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

CAMPAIGN CUTS, CALENDAR PLATES, New Borders, Bicycle and Sulky Race cuts. Circulars free. C. J. PETERS & SON, 145 High street, Boston.

DRUGGISTS' PRINTING in medium and large sized towns pays, and can easily be secured by adding a few electros of neat designs. If you care to investigate and mean business, write to "I 52," care INLAND PRINTER.

EMBOSSING COMPOSITION for use on platen presses. The best material made; readily softened; hardened ready for use in three to five minutes; full instructions with each package. Price, $1 per cake. Write for full particulars. If you cannot get it from your nearest dealer send direct to I. WHITESON, 298 Dearborn street, Chicago.

EMBOSSING MADE EASY by my new method of making the female die; compound enough to last for years, prepaid, $1. C. E. LITTLEFIELD, 402 Huber street, Anamosa, Iowa.

ENGRAVING MADE EASY—Two simple methods. **White-on-Black** and **Granotype.** The plates are of type metal and are cast, thin or type-high, directly from the writing or drawing, which is done on a piece of cardboard. Advertisement and embossing plates, illustrations, borders, ornaments, etc., are quickly and cheaply produced by these methods. Running expenses (not counting metal, which may be used again), two cents for each plate. Circulars for stamp. **STEREOTYPING.** The best stereotype plates you ever saw, sharp as electrotypes, are made by my **Simplex Method.** Easier than the paper method. Costs only $2.00. Outfits for both Simplex and paper methods, with casting-box, only $15.00. Send stamp for circulars. HENRY KAHRS, 240 East Thirty-third Street, New York.

FOR SALE—The right to use the best advertising specialty now on the market. The ad. is permanent; office right, $5; samples, 25 cents; none free. JOHN KACHELMAN, JR., 16 Washington avenue, Evansville, Ind.

HOW TO MAKE Noncorrosive Black Writing Ink for only 10 cents a pint; materials procured in any town; simple to make; sure to write.

HOW TO MAKE Printer's Lye by Pluck's formula; easy to use; don't hurt the hands and makes type look bright.

HOW TO GET these, and a copy of "Pluck's Progress," an up-to-date booklet, printed in two colors, with a catchy handmade cover, all for 50 cents, postpaid. D. B. LANDIS, Pub., 38 East Chestnut street, Lancaster, Pa.

NEEDHAM'S "Reliable" Embossing Compound is the best, quickest and easiest to handle; 60 cents, with instructions free, at typefounders, dealers, or NEEDHAM & CO., Chicago, Ill.

PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 95 East Fourth street, New York city.

SEND 25 cents and get my method of casting slugs and ornaments of old lead at a nominal cost. R. W. STRONG, Belmond, Ia.

SOMETHING NEW—We have a process of producing lithographic printing on letter presses. Any printer can produce effects equal to lithographing by our process; costs comparatively nothing; new field for enterprising printers; send 25 cents to pay postage and packing on 32-page specimen book, showing samples of work and explaining process. Only a few left; nothing like it. BALCH BROS. & WEST, Utica, N. Y.

THE CLIMAX BOOK CORNER is just what you have been looking for to protect the corners of books from damage while in transit by mail or express. Former price, $1.75 per thousand; will close out those remaining for $1.00 per thousand. INLAND PRINTER CO., 212-214 Monroe street, Chicago.



Mistakes in Addition, Office Headache,

and mistakes in carrying forward don't occur where the Comptometer is used. It saves half the time in doing the work and all time looking for errors. Solves with great rapidity and absolute accuracy all arithmetical problems. Write for pamphlet.

FELT & TARRANT MFG. CO.,
52-56 ILLINOIS ST., CHICAGO.



..THE.. DURANT COUNTERS

Received the HIGHEST AWARD at the World's Columbian Exposition.

WRITE FOR CATALOGUE TO
W. N. DURANT,
Milwaukee, Wis.



PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. **Patents relating to the Printing interests a specialty.** Address,

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.



JAPANESE PRINTING AND COPYING PAPERS
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.

ST. LOUIS PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO

DIXON'S ELECTROTYPERS' GRAPHITE
FOR MOLDING AND POLISHING,
AND
DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER,

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

A Magazine To Read!

INTERNATIONAL

An Illustrated MONTHLY MAGAZINE



UNION QUOIN COMPANY
PUBLISHERS
358 Dearborn St.
CHICAGO U.S.A.

Something New Under The Sun!

WE HAVE A PRACTICALLY
INSTANTANEOUS
PROCESS OF ENGRAVING,

For all classes of work. Simple, Cheap and Infallible.



NO chemicals, no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads., etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything.

WRITE US. HOKE ENGRAVING PLATE CO., - - ST. LOUIS.

W. C. GILLETT, PRESIDENT.
A. T. HODGE, VICE-PRES. & TREAS.
G. D. FORREST, SECRETARY

CHICAGO PAPER COMPANY

120-122 Franklin Street, Chicago.

Carries a full line of all PAPERS used by PUBLISHERS and PRINTERS.

BOND
LEDGER
WRITING
SAFETY
RULED
BOOK
NEWS
LINEN
PRINT

Paper.

CARDBOARD
ENVELOPES.

Samples furnished on request.

Pure Gold—Solid Silver—Polished Steel

We believe in all and especially the latter. That is proved by the fact that we turn out polished steel for the use of the printer. It's one of the best uses he can make of polished steel, and if he doesn't find it in the



Original Steel Gauge Pins,
Price, 60 cents per doz.,



Golden Steel Gauge Pins,
Price, 40 cents per doz.,

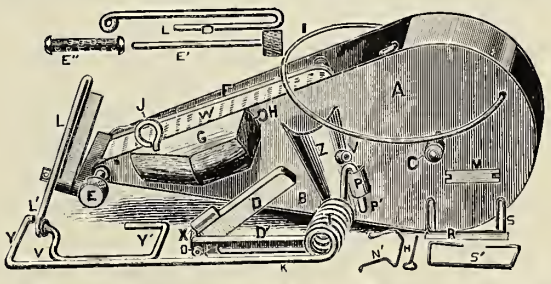


Spring Tongue Gauge Pins,
Price, $1.20 per doz.,

then we shall have to turn him to our other styles, which are very numerous. All dealers. Send amount to Inventor and Manufacturer,

E. L. MEGILL, 60 Duane St., New York.

DICK'S SEVENTH MAILER



With R. Dick's Seventh Mailer, Carl A. Hagelin of the *Minneapolis Tribune* addressed 8,200 papers in one hour, this being only one of the many testimonies to the speed and worth of the Mailer, which can be purchased for $20.25 without royalty.

OVER 8,000 IN USE.
WRITE FOR PARTICULARS.

Address, ROBERT DICK ESTATE,
BUFFALO, N. Y.

The "NIAGARA" AUTOMATIC PAPER-FEEDING MACHINE.

The most wonderful invention of the age in the Printing and Bookbinding Line.

Feeds one sheet at a time.
Perfect register guaranteed.
Capacity limited only by speed of press or folding machine.

It is in successful operation in some of the largest printing establishments in New York City.

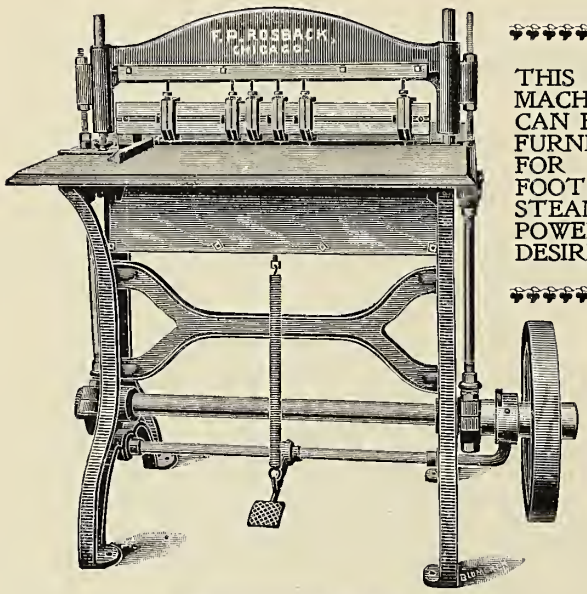
We had expected to show cuts of the "NIAGARA" as it now appears, in this number of The Inland Printer, but found it impossible to get them ready in time.

THE J. L. MORRISON CO.

No. 60 Duane Street, cor. Elm,
NEW YORK.

Rosback File Perforator

Adjustable to any distance between holes.
Punches holes from 1/8 to 3/8 inch in diameter.
Punches one to twenty holes at one operation.



THIS MACHINE CAN BE FURNISHED FOR FOOT OR STEAM POWER AS DESIRED.

Manufactured and for sale by

F. P. ROSBACK, 54-60 S. Canal Street ....CHICAGO....

FRED'K H LEVEY CO.

THE LEADING PRINTING INK MANUFACTURERS.

59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, PRESIDENT. CHAS E. NEWTON, VICE-PRESIDENT.
WM. S. BATE, SECRETARY.

Life Size **Bust Portraits!** Cabinet ...Size **Candidate Cards!**

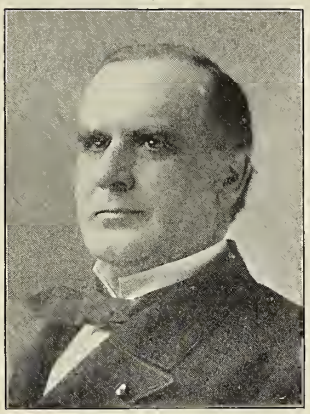
McKINLEY.....HOBART.
BRYAN....SEWALL.
ALTGELD....TANNER.
WITH THEIR AUTOGRAPHS.

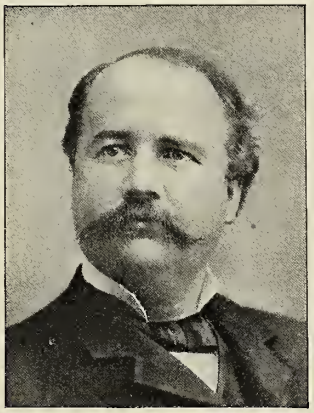
Crayon Lithographs — Highest Grade. Special Steel Effect.

On Paper, 21 x 28
On Cloth, 18 x 24, 24 x 30

Acknowledged the Finest Line Published.







BRYAN....SEWALL.
McKINLEY....HOBART.
WITH THEIR AUTOGRAPHS.

Assorted as desired. Size . . . 4⅛ x 6¼

Round cornered, extra weight and quality board.



A Splendid Advertising Medium.

Valuable as a Souvenir.
Suitable for Campaign Clubs to wear in their hats.
Used by Committees for Campaign purposes.

CALENDAR PADS AND BACKS FOR 1897.

Lithographed. Half-Tone. Copper Etched.

New Shapes.—Catchy Features.—Big Money-Makers. Handsomest, cheapest, most convenient and attractive line ever published.

Our line of **Stock Certificate, Bond, Check, Draft, Certificate of Deposit and Diploma Blanks** are trade-winners and money-makers.

GOES Lithographing Co.

LITHOGRAPHERS TO THE TRADE AND MAKERS OF TRADE HELPS,

160-174 Adams St. **Chicago.**

PRICE LISTS AND SAMPLES ON APPLICATION.

The widespread popularity and universal recognition of the merits of . . . . . .

BROWN & CARVER CUTTERS

is evidenced by the following names of recent purchasers: . . . . . .

NEW YORK—American Bank Note Co.
CLEVELAND—W. M. Bayne Printing Co.
BALTIMORE—Schurmann & Momenthy.
CHICAGO—Armour & Co.
PHILADELPHIA—Bailey, Banks & Biddle.
BETHLEHEM—Anton Hesse.
NEWARK, N. J.—The Whitehead & Hoag Co.
NYACK, N. Y.—Helmle Bros.
HARTFORD—Pope Mfg. Co.
NEW HAVEN—National Folding Box & Paper Co.
MONTCLAIR, N. J.—U. S. Printing Co.
SYRACUSE, N. Y.—Hall & McChesney.
RICHMOND, VA.—Whittet & Shepperson.
WINNIPEG, MAN.—Bulman Bros. Co.
ST. JOHN, N. B.—Barnes & Co.
SAN FRANCISCO—Mysell & Rollins.
SAN ANTONIO, TEX.—Maverick Litho-Ptg. Co.
ROCHESTER—Rochester Folding Box Co.
CINCINNATI—Gibson & Sorin Co.
DENVER—J. C. Teller.

OSWEGO MACHINE WORKS,
OSWEGO, N. Y.

TO THE BLANK BOOK AND PAPER TRADE

Office of ***The Fairfield Paper Company,***
Fairfield, Mass.

Gentlemen:

We are making and placing on the market a first-class

"Linen Ledger and Record Paper."

These papers will be designated by a watermark in each sheet, facsimile of said watermark herewith shown:

FAIRFIELD PAPER CO FAIRFIELD
1895
LINEN LEDGER. MASS.U.S.A.

Our facilities for producing first-class Ledger Papers are not excelled. Our spring water is of remarkable purity. We ask a comparison with any brands made, and your testing will prove our skill and satisfy your judgment.

Our second-grade Ledger is watermarked:

WORONOCO LINEN LEDGER 1895

It has a strong fiber and a desirable writing surface.

The above brands of Paper are on sale at the principal Paper Warehouses in the cities of the United States and Canada.

Selling Agents:
THE LOUIS SNIDER PAPER CO., 221 W. Fourth St., Cincinnati, Ohio.
JOHN F. SARLE, 58 John Street, New York, N. Y.
GEO. H. TAYLOR & CO., 207-209 Monroe Street, Chicago, Ill.

F. E. OKIE COMPANY'S

Forty-Cent Cut Black



HERE IS A SPECIMEN OF IT—IT SPEAKS FOR ITSELF

F. E. OKIE COMPANY

KENTON PLACE
PHILADELPHIA

F. E.
OKIE
CO.
KENTON
PLACE
PHILADELPHIA

YOU HAVE NO DOUBT HEARD OF THE SUPERIORITY OF

"OKIE INKS"

HAVE YOU EVER TRIED THEM?

WE manufacture every ink used in the Art. We call them HIGH GRADE INKS—and they are HIGH GRADE INKS and at low prices. We are making the most striking Colors for Posters. Our three shades of Red are unequaled for brilliancy and working qualities. All other shades are as good.

YOU WILL SAVE TIME AND MONEY BY USING

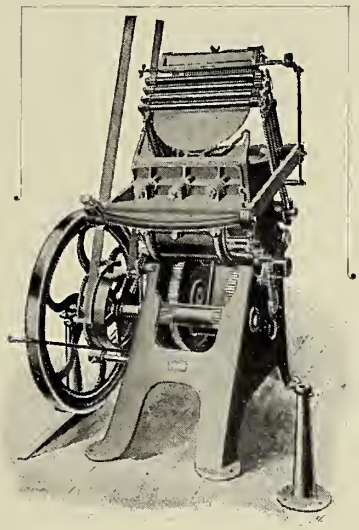
"OKIE INKS"

WRITE FOR ONE OF OUR NEW

Specimen··· Books

IT ISN'T VERY LARGE, BUT THE WORK WILL SHOW WHAT THE INK WILL DO

The Perfected Prouty Jobber



contains a number of new features found in no others. When looking for a machine to do all around work, write us and learn about the

Modern Prouty

that is fully up to date, and then make your choice. Sent on trial to responsible parties.

SIZES:
7 x 11 10 x 15
9 x 13 12 x 18

George W. Prouty Co.

Printing Presses for Wood Printing, etc.

100 and 102 High Street, Boston, Mass.



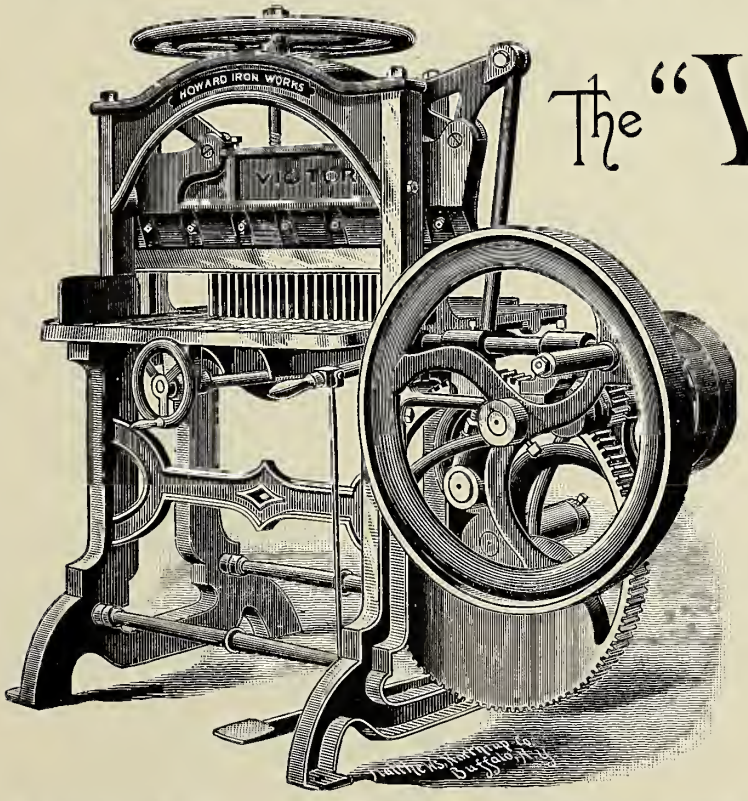
There It Is!

Small enough for a baby to play with, and big enough to make money for the greatest or least printer on earth.

The Wetter Numbering Machine is small in size and great in results. It makes more money for printers than any other device of equal cost, that was ever employed in a printing establishment. We have stacks of testimony to sustain this claim. Shall we send you further arguments?

JOSEPH WETTER & CO.
20-22 Morton St., BROOKLYN, N.Y.

HOWARD IRON WORKS, BUFFALO, NEW YORK.



The "Victor"

With IMPROVED FINGER GAUGE.

BEST LOW-PRICED
STEAM AND HAND POWER
CUTTER
IN THE MARKET.

SIZES, 30 AND 32 INCH.

Manufacturers of . . . .

PRINTERS' AND BOOKBINDERS' MACHINERY.

WRITE FOR PRICES.

BARNHART BROS. & SPINDLER, TYPEFOUNDERS, GEN'L WESTERN AGENTS, 183, 185 & 187 Monroe St., CHICAGO.

A LIE STANDS ON ONE LEG, THE TRUTH ON TWO, AND THE BENNETT FOLDERS ON FOUR.

Necessity never made a Good Bargain.

Be slow in choosing a friend and a folding machine, remembering there are more old drunkards than old doctors, and the four things men are most likely to be cheated in, a horse, a wig, a wife and a folder. Well done is well said. See our line before you buy.

Our "COUNTRY QUARTO," Our "ECONOMICAL,"
Our "LABOR SAVING," Our "UNIQUE,"
Our "UNIQUE SPECIAL," = = = = = =

Five Grades made up in any size or combination known to the Trade.

PROOF THAT A PROPHET IS OF SOME GOOD IN HIS OWN COUNTRY:

Rockford Folder Co., Rockford, Ill.: ROCKFORD, ILL., August 19, 1896.

They come pretty regular, but we have got to have them all. We refer to the Bennett "Labor Savers." The Job Room Bench pleased us so well, that our manager ordered one for his own use at his residence. We are now using their Folder, Electro Cabinets, Jogger, Work Bench, Job Room Desk, Specimen Cabinet, End Wood Make ready Table, End Wood Cutter Sticks, and their latest production, but not the least by any means, their Platen Press Feed Gauge. Everyone of the above are money makers, and are as much a necessity as type and presses. Respectfully,

HORNER PRINTING CO.

Rockford Folder Co.: ROCKFORD, ILL., August 18, 1896.

Dear Sir,—It affords us great pleasure to speak words of praise for your News and Job Room Bench. It is handier than a pocket in a shirt and we would not part with it for twice its value. Offices with Mergenthaler Linotypes will find it a very handy contrivance. Yours very truly,

THE STAR COMPANY,
R. S. Chapman, Bus. Mgr.

Rockford Folder Co., Rockford, Ill.: ROCKFORD, ILL., August 16, 1896.

Gentlemen,—When we purchased one of your Job Room Benches we had some misgivings as to its practicability, although theoretically it seemed to be a necessity. We want to be forgiven, and swear it will never occur again. It is surprising how often that tool case and bench are in use, and how easily tools are found. As one of the compositors said, recently: "How did we ever manage to get along without it." We have another pet in the office, and that is your Newspaper Folder. We have had it nearly three years, and it is better today than when it was first set up. We whirl out the sheets at the rate of twenty-eight hundred an hour and plenty of speed left. That machine and your point book folder setting beside it make an outfit we are proud to show visitors. The Bennett "Labor Savers" are simply "in the swim" and there to stay. Respectfully yours for a good thing,

THEO. W. CLARK,
Superintendent Monitor Pub. Co.

GOOD GOODS AT REASONABLE PRICES AND TERMS.

The Rockford Folder Co.

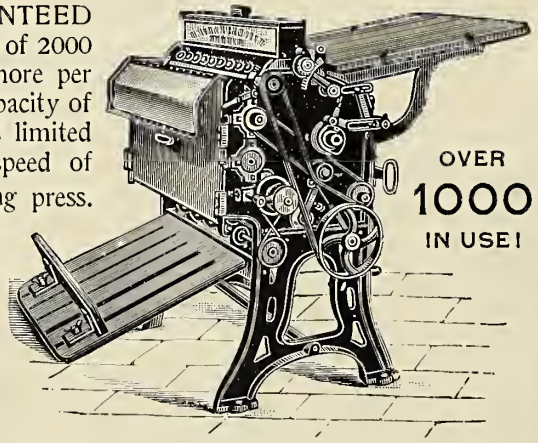
Sole Owners and Makers of the BENNETT LABOR SAVERS for the Composing and Press Rooms.

ROCKFORD, ILL.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.



OVER 1000 IN USE!

SIZES.
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

EMMERICH & VONDERLEHR,
191 and 193 Worth Street,
NEW YORK.

Special Machines for Photographic Mounts and Cards. Embossing Machines, etc.

E. MENUEL & SONS, HONORABLE MENTION. LONDON, 1862.
PRIZE MEDAL, SYDENHAM, 1865.

E. MENUEL & SONS, PRIZE MEDAL, LONDON, 1870.
HONORABLE MENTION, PARIS, 1878.

...Missouri... Brass Type Foundry Company

SUCCESSORS TO E. MENUEL & SONS, LONDON, ENGLAND.

No. 1611 South Jefferson Ave.
ST. LOUIS, MO.

Manufacturers of

BRASS TYPE

of Every Description, for ....
....BOOKBINDERS,
....EMBOSSERS,
....HAT TIP PRINTERS
and WOOD PRINTERS.

MADE OF OUR CELEBRATED EXTRA QUALITY OF HARD BRASS.

... SEND FOR SPECIMEN BOOKS

NOT IN THE TYPE TRUST.

General Electric Company,

ELECTRIC MOTORS

FOR DRIVING

PRINTING PRESSES and all kinds of Printers', Bookbinding and Inkmaking Machinery.

WRITE FOR PRICES.

MAIN OFFICE: SCHENECTADY, N. Y.

BOSTON, MASS.	ATLANTA, GA.	ST. LOUIS, MO.
NEW YORK, N. Y.	CINCINNATI, O.	DENVER, COLO.
PHILADELPHIA, PA.	CHICAGO, ILL.	SAN FRANCISCO, CAL.
BALTIMORE, MD.		PORTLAND, ORE.

And in all large Cities in the United States.

No. 466. 12-line French Clarendon Bold.

PURE

WOOD TYPE AND BORDERS.

HEBER WELLS, 157 William Street, NEW YORK.

There are Printing Inks and Printing Inks.
But when you get through experimenting,
come back,
as everybody does, to
the old reliable
goods of
Geo. Mather's Sons,
29 Rose Street,
New York.

LEATHERETTE

Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

A. W. POPE & CO.
General Agents,
45 HIGH ST. ∴ BOSTON.

NEW AND POPULAR STYLES IN

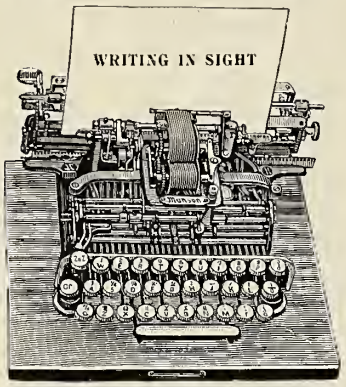
Wood Type

SEND FOR SPECIMEN SHEETS

MORGANS-WILCOX CO.
MIDDLETOWN, N. Y.
Makers of first-class Printers' Goods.

The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence. Controlled by no Trust or Combine.

Contains *many* desirable features heretofore overlooked by other manufacturers. Address for particulars:

The Munson Typewriter Co.
MANUFACTURERS,
240-244 W. Lake Street, CHICAGO, ILL.

N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND PRINTER office.

CINCINNATI TO CHICAGO.

Dining and Parlor Cars on Day Trains.
Open and Compartment Sleeping Cars on Night Trains.
THE ONLY LINE
RUNNING 4 TRAINS EVERY DAY
CINCINNATI TO MICHIGAN POINTS.

D. G. EDWARDS,
Gen'l Pass. Agt.,
CINCINNATI,
OHIO.

STRAEFFER & SIEDENBURG
PHOTO-PROCESS
ETCHERS & ENGRAVERS
465 PEARL ST. N.Y.

GLUE

Send for samples and prices of our
SPECIAL
Bookbinders' Glue.

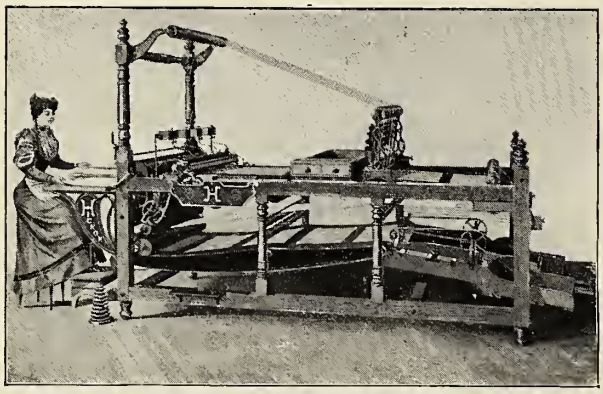
IT'S THE BEST!

ARMOUR GLUE WORKS.
ARMOUR & CO., PROPRIETORS.

New York Office, 182 Duane St.
Boston Office, 39 Commercial Wharf.

GENERAL OFFICES:
205 La Salle Street, Chicago, Ill.

THE VERY LATEST 1896



"HICKOK" PAPER-RULING MACHINE
WITH
NO
EXTRA CHARGES
FOR
IMPROVEMENTS.

HAVE YOU SEEN OUR **NEW**
PAGING AND NUMBERING, PERFORATING AND DOING-ALMOST-ANYTHING MACHINES?

COMPLETE BINDERY OUTFITS.

THE W. O. HICKOK M'F'G CO., HARRISBURG, PA.

THE PRINTER'S ART.

A text-book and book of specimens for printers' use, by A. A. Stewart, Salem, Mass. From every place where this work has circulated expressions have come concerning its value, both as an example of fine printing and as a practical instructor in art. It is a publication that we can commend for its practicability and good taste and its suggestiveness to the printer. 113 pages, 6 by 8 inches, oblong. Price, postpaid, $1.00.

THE INLAND PRINTER CO.
Chicago or New York.

BIGELOW'S HANDBOOK ON PUNCTUATION

Gives full information regarding punctuation and other typographic matters, for the use of printers, authors, teachers and scholars. By Marshall T. Bigelow, Corrector at University Press. 112 pages, cloth bound; postpaid 60 cents.

THE INLAND PRINTER CO.
Chicago or New York.

QUEEN AND CRESCENT ROUTE
TO
NEW ORLEANS
86 MILES SHORTEST.
TO
FLORIDA
109 MILES SHORTEST.
QUICKEST SCHEDULES EVER MADE.
SUPERB TRAINS.
W. C. RINEARSON, G.P.A. CINCINNATI, O.



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TRADE MARKS,
DESIGN PATENTS,
COPYRIGHTS, etc.

For information and free Handbook write to MUNN & CO., 361 BROADWAY, NEW YORK. Oldest bureau for securing patents in America. Every patent taken out by us is brought before the public by a notice given free of charge in the

Scientific American

Largest circulation of any scientific paper in the world. Splendidly illustrated. No intelligent man should be without it. Weekly, $3.00 a year; $1.50 six months. Address, MUNN & CO., PUBLISHERS, 361 Broadway, New York City.

The J. W. O'Bannon Co.

72 Duane St., New York.

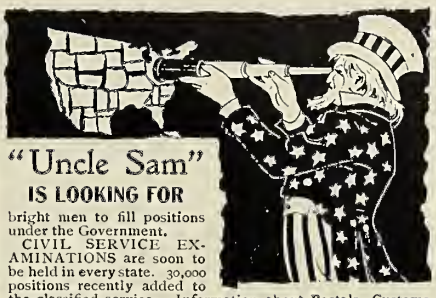
BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES

LEATHERS OF EVERY DESCRIPTION.

Skytogene, Marble, Lithograph and Leather Papers.

AGENTS
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HOLLISTON LINEN FINISH BOOK CLOTHS, BUCKRAMS, Etc.

NEW AND SPECIAL SHADES will be cheerfully made to order at any time.



"Uncle Sam" IS LOOKING FOR bright men to fill positions under the Government. CIVIL SERVICE EXAMINATIONS are soon to be held in every state. 30,000 positions recently added to the classified service. Information about Postals, Customs, Internal Revenue, Railway Mail, Departmental and other positions, salaries, dates and places of examination, etc., FREE if you mention INLAND PRINTER. Write at once.

NAT'L CORRESPONDENCE INSTITUTE
WASHINGTON, D. C.

SUFFOLK ENGRAVING CO.
FINE HALF-TONE AND RELIEF PLATES FOR MAGAZINE CIRCULAR AND BOOK WORK
275 WASHINGTON ST-BOSTON

Carbon Papers.

Not the dirty, oily, greasy stuff sold at high prices.

Write for what you want, explaining the use required, and we will mail samples and prices.

Philip Hano & Co.

808-810 Greenwich St. NEW YORK. 315 Dearborn St. CHICAGO.

Money is Scarce

hence are we after it. Cash-paying printers have all the advantage now. Let us know your wants and special prices will be quoted on anything in our line. Cash and quantity talk now; and your money back—if not as represented.

Union Card & Paper Co.

198 William St. New York.

C. W. CRUTSINGER,

MANUFACTURER OF

PRINTERS' ROLLERS

—AND—

COMPOSITION,

18 N. SECOND STREET

ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.



ZINC. Are you having trouble with your Zinc? If so, try ours. We guarantee it not to scale or flake and to work more satisfactorily than any other Zinc manufactured.

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We offer a superior quality of Copper, also hard and soft Zinc manufactured expressly for Etching purposes. We furnish these metals in sheets or plates of any size or thickness, with a perfectly flat surface, highly finished, free from flaws or blemishes. We can also offer a superior Engravers' Charcoal. We guarantee it to work better than any other coal on the market.

American Steel and Copper Plate Co.
150 Nassau Street, NEW YORK.

Australia

To Manufacturers:

If wanting good, sound and productive representation in "AUSTRALIA," write **HARRY FRANKS, 70 Pitt St., Sydney,** who now has the pleasure of representing

THE LINOTYPE COMPANY, New York, and others in America and England.

FRANK G. STEWART, Pres't. HERMAN SCHUESSLER, Gen'l Manager.

The Photo-Chromotype Engraving Co.

723 Sansom Street, · · PHILADELPHIA.

We solicit your correspondence if you appreciate

GOOD QUALITY—LOW PRICE—PROMPTNESS.

Our Catalogue now ready.

Notice!

Every Good Thing will be imitated—if possible. We find that Gelatine Gum is—that proves what a good article it is. Attempts at imitation have been made, but none equal. Try it for Blank Books. The only thing that will make a flat-opening book without extra cost.

FOR SALE BY

Slade, Hipp & Meloy,
300 Wabash Avenue,
CHICAGO.

Paper Cutter Knives.



(IN STOCK AND TO ORDER.)

Our New Chicago Factory is the best equipped in the world, having every appliance known for making Knives of the finest quality. Every knife fully warranted.

SIMONDS MFG. CO.
(Established 1832)
17th St. and Western Ave. . . . CHICAGO.

American Straw Board Co.

MANUFACTURERS OF ALL GRADES OF

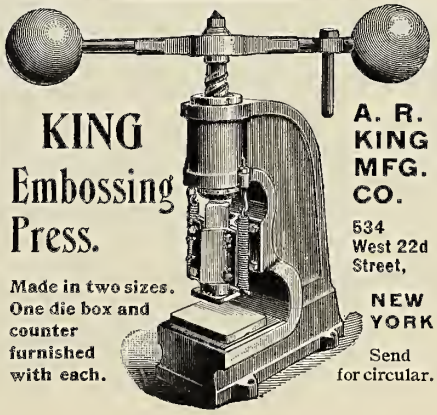
STRAWBOARDS,
PULP-LINED BOARDS,
LINED STRAWBOARDS,
PULP BOARDS,
TRUNK BOARDS and
BINDERS' BOARDS.

We carry in stock a complete line of above Boards, together with a full assortment of

BOOKBINDERS' SUPPLIES.

Write for Catalogue, Prices and Samples.

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KING Embossing Press.

Made in two sizes. One die box and counter furnished with each.

A. R. KING MFG. CO.
534 West 22d Street,
NEW YORK

Send for circular.

The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $6.00 per year for two lines, and for more than two lines $2.00 per line additional.

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Goodwin, H. L., Phillips, Me. Apt advertising matter written at nominal prices.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

Marston, Geo. W., Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, $2.00.

Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.

Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.

Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

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American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

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Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

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Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

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Whiteson's Embossing Composition is the best. For sale everywhere.

ENGRAVERS.

Binner Engraving Co., zinc etchings, half-tones, wood engravings, color work, 195-207 South Canal street, Chicago.

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Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

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Ault & Wiborg Co., The, Cincinnati and Chicago; Ault & Wiborg, New York.

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Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

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Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefounding Co.

Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works), manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

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The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

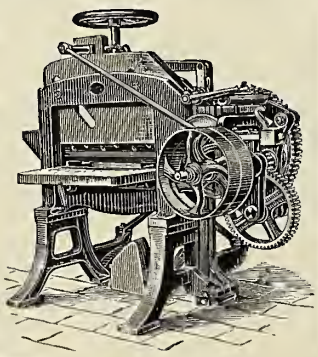
PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER-CUTTING MACHINES.

SPECIALTY SINCE
....1855....

Machinery for the whole Paper Industry...



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	$	Mk.	$	Mk.	$	Mk.	$	Mk.	$
AB	50	19¾	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21½	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23½	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25½	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32½	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35¾	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37½	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39¼	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44½	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47¼	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82½	....	.....	4700	1,119.20	500	119.00	200	47.60	...	....

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTING KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Vellum Bond, Mittineague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wallabout st., Brooklyn, N.Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPEFOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefounding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Typefounding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



Byron Weston Co....

has for many years made a specialty of

LINEN LEDGER and
RECORD PAPER

It has no superior, and is used by all first-class stationers.

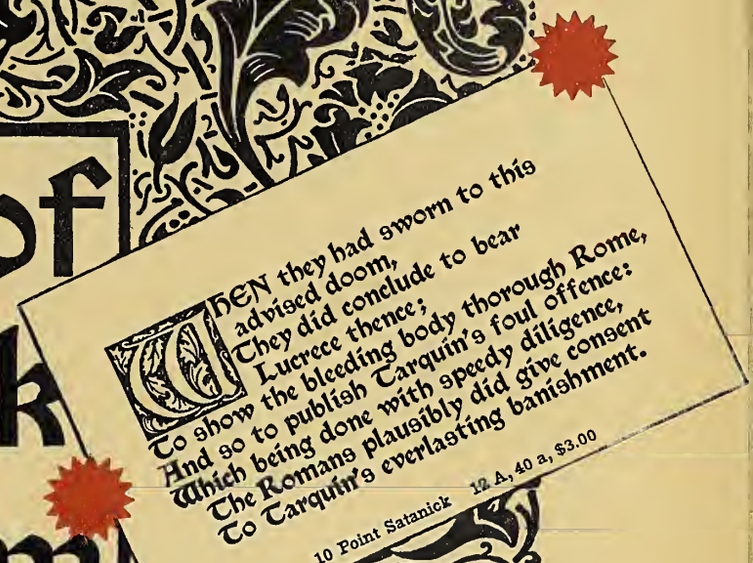
.... Mills at Dalton, Mass.

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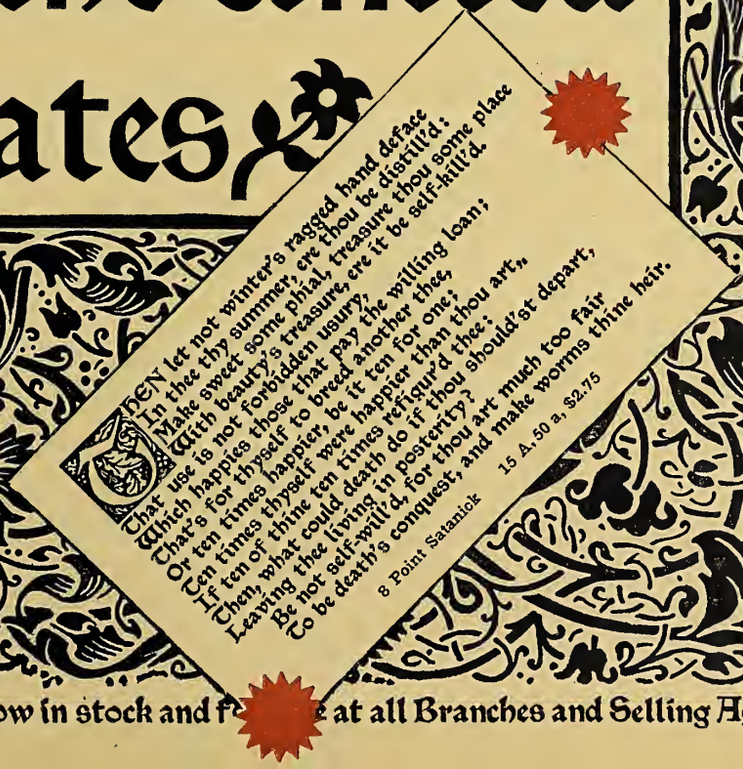
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Patent Applied for and Copyrighted

Specimens of the Satanick Letters from the American Type-founders' Company of the United States







The Satanick Series is now in stock and f[illegible]e at all Branches and Selling Agencies of this Company

Hamlet Prince of Denmark 1608

60 Point Satanick
4 A, 5 a, $12.25

I have heard of your paintings too, well enough; God hath given you one face and you make your self another

24 Point Satanick
6 A, 15 a, $4.50

$8,465

Sir, the gods will have it thus; my master and my lord I must obey

42 Point Satanick
4 A, 6 a, $7.25

Shakespeare's Sonnets

If the dull substance of my flesh were thought,
Injurious distance should not stop my way;
For then, despite of space, I would be brought
From limits far remote, where thou dost stay.
No matter then, although my foot did stand
Upon the farthest earth remov'd from thee,
For nimble thought can jump both sea and land,
As soon as think the place where he would be.
But ah! thought kills me, that I am not thought,
To leap large lengths of miles when thou art gone,
But that, so much of earth and water wrought,
I must attend time's leisure with my moan;
Receiving nought by elements so slow
But heavy tears, badges of either's woe.

Sonnets, X

For shame! deny that thou bear'st love to any,
Who for thyself art so unprovident.
Grant if thou wilt, thou art belov'd of many,
But that thou none lov'st, is more evident;
For thou art so possessed with murderous hate,
That 'gainst thyself thou stick'st not to conspire,
Seeking that beauteous roof to ruinate,
Which to repair should be thy chief desire.
O change thy thought, that I may change my mind!
Shall hate be fairer lodg'd than gentle love?
Be, as thy presence is, gracious and kind,
Or to thyself, at least, kind-hearted prove:
Make thee another self, for love of me,
That beauty still may live in thine or thee.

12 Point Satanick
10 A, 35 a, $3.25

I bear a charmed life which must not yield

48 Point Satanick
4 A, 5a, $7.75

429

Titus Andronicus

1623

72 Point Satanick
4 A, 5a, $17.00

Let this be so and let Andronicus make this his last fare well to their souls

36 Point Satanick
5 A, 8 a, $5.50

382

Chapter X. Walter happeneth on another creature in the strange Land

BUT as he went on through the fair and sweet land so bright and sunlitten, and he now rested and fed, the horror and fear ran off from him, and he wandered on merrily, neither did aught befall him save the coming of night, when he laid him down under a great spreading oak with his drawn sword ready to hand, and fell asleep and woke not till the sun was high

THEN he arose and went on his way again; and the land was no worser than yesterday; but even better, it might be; the greensward more flowery, and the oaks and chestnuts greater. He saw deer of diverse kinds, and might easily have got his meat thereof; but he meddled not with them since he had his bread, and was timorous of lighting a fire.

18 Point Satanick
8 A, 25 a, $4.00

Romeo and Juliet

54 Point Satanick
4 A, 5a, $10.25

1595

And I'll still stay to have thee still forget, forgetting any other home but this

30 Point Satanick
6 A, 10 a, $5.00

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WE are informed by Chevillier that a further object was to prevent the great number of contractions then in use, a feature which rendered the typography of the day unintelligible, and unsightly. The execution of the Aldine Italic was entrusted to *Francesco de Bologna*, who, says Renouard, had already designed and cut the other characters of Aldus' press. The font is "lower case" only, the capitals being Roman in form. It contains a number of tied letters, to imitate handwriting, but is quite free from contractions and ligatures. It became famous throughout Europe.

Jenson Italic Series

20 A, 50 a — 8 Point Jenson Italic — $2.75

Type ornaments and flowers began, like the initials, with the illuminators, and were afterwards made on wood. The first printed ornament or vignette is supposed to be that in the Lactantius, at Sabiaco, in 1465. Caxton, in 1490, used ornamental pieces to form the border for his Fifteen O's. The Paris printers at the same time engraved still more elaborate border pieces. At Venice we find the entire frame cut in one piece.

TYPE ORNAMENT AND FLOWER DESIGNING

20 A, 45 a — 10 Point Jenson Italic — $3.00

Aldus, as early as 1495, used tasteful headpieces, cut in artistic harmony with his lettres grises. As a rule the elaborate wood-cut borders and vignettes of succeeding printers kept pace with the initial letters and degenerated with them. Detached ornaments were used exclusively in the early part of the sixteenth century.

ORNAMENTS AND FLOWER DESIGNS

18 A, 40 a — 12 Point Jenson Italic — $3.25

They had evidently been cast from a matrix; and the idea of combining these pieces into a continuous border or headpiece was probably early conceived. Mores states that ornaments of this kind were common before wood engraved borders were adopted; and Moxon speaks of them in his day as old fashioned. In Holland, France, Germany and England these type flowers were in general use during a part of the eighteenth century.

THE ORIGIN AND FIRST USES OF TYPE ORNAMENTS AND FLOWERS

10 A, 25 a — 18 Point Jenson Italic — $4.00

Some of the type specimens exhibit most elaborate figures constructed out of these flowers, and as late as 1820 these ornaments continued to engross a considerable space in the specimens of nearly every English Type Founder of any note.

PRIMARY ORNAMENTS AND FLOWER DESIGNS

ALDUS produced six different sizes of the Italic letter between 1501-58. It was counterfeited almost immediately in Lyons and elsewhere. The Junta press at Florence produced editions scarcely distinguishable from those printed at Venice. *Simon de Colines* cut an Italic bolder and larger than that of Aldus, and introduced the character into France about the year 1521, prior to which date *Froben of Basel* had already made use of it at his famous press. Plantin used a larger Italic in his *Polyglot*, but, like many other Italics of the period, it was defaced by a strange irregularity in the slopes of the letters. The character was originally called the Venetian or Aldine.

THE Italic was first intended and used for the entire text of a classical work. Subsequently, as it became more general, it was used to distinguish those portions of a book not properly belonging to the work, such as introductions, prefaces, indexes, and notes; the text itself being in Roman. Later it was used in the text for quotations; and finally served the double part of *emphasizing many words* in some works, and in others, chiefly the translations of the Bible, of marking words not properly forming a part of the text. In England it was first used by De Worde, in *Wakefield's Oratio*, in 1524. Day, about 1567, carried it to a high state of perfection; so much so, that his Italic remained in use for several generations. Vautrollier, also, made use of a beautiful small Italic in his *New Testaments*, which, however, was probably of a foreign cut. Like the Roman, the Italic suffered debasement during the century which followed Day, and for that reason the Dutch models were generally preferred by the best English printers.

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Easter Number

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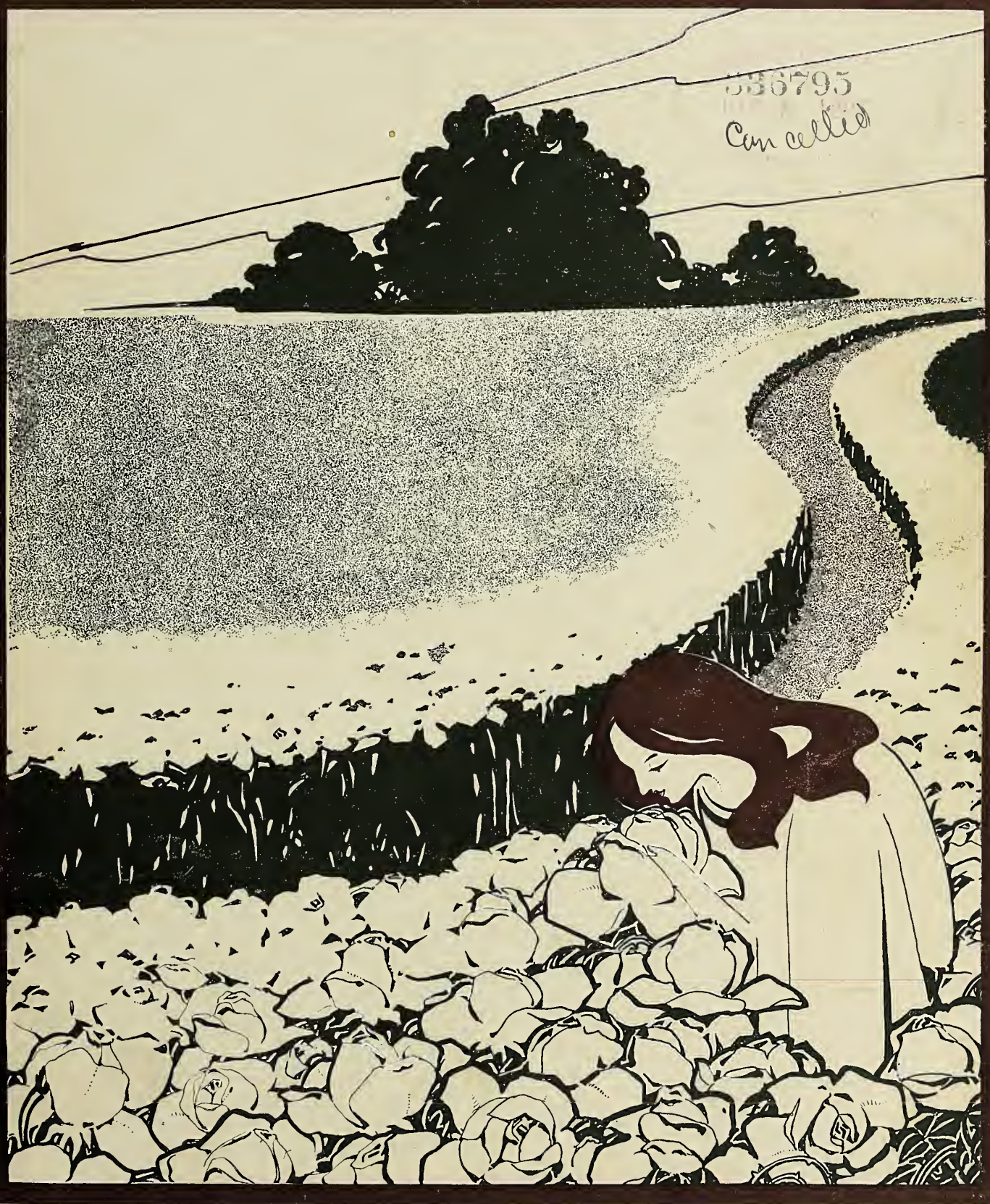
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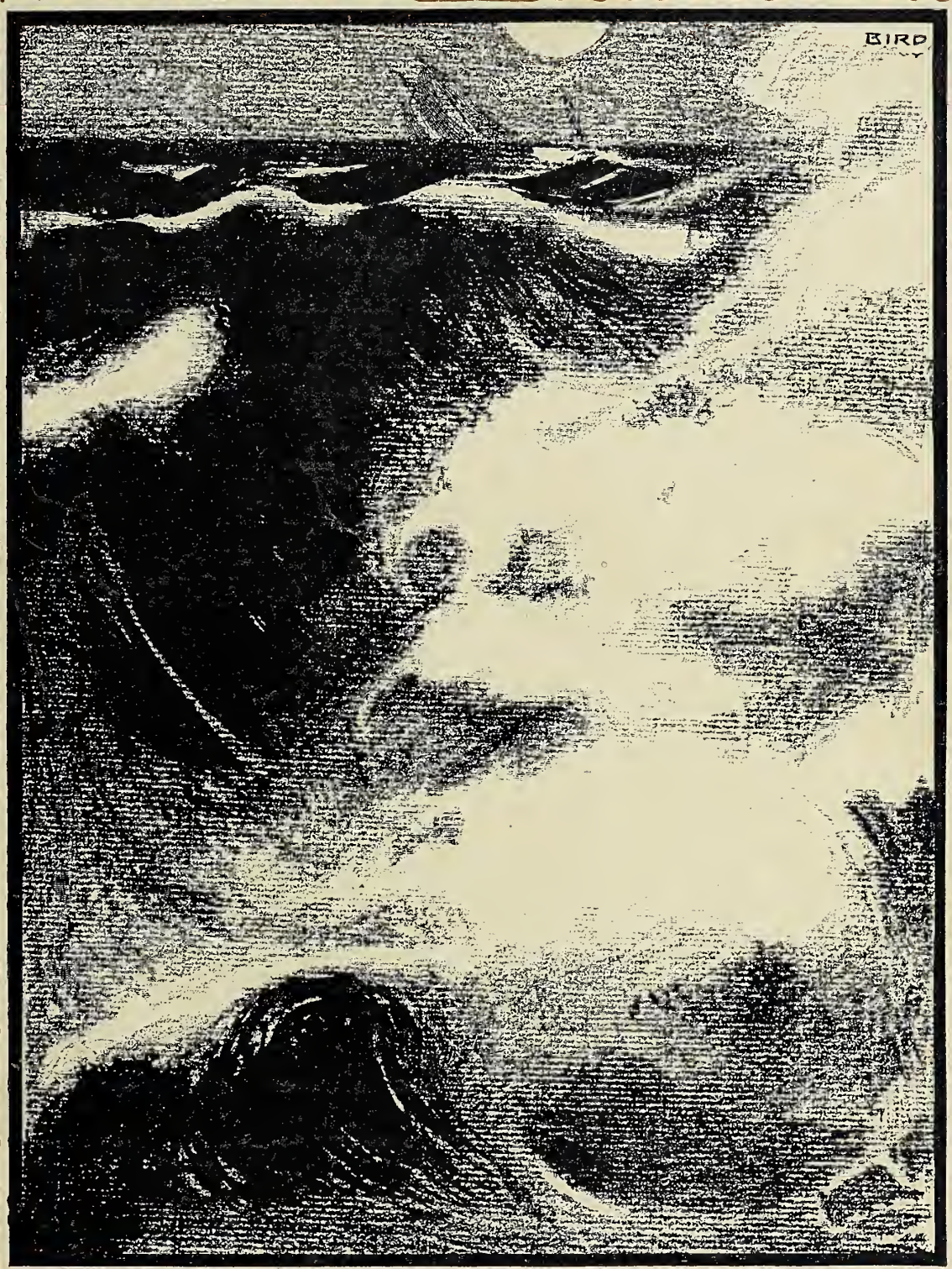
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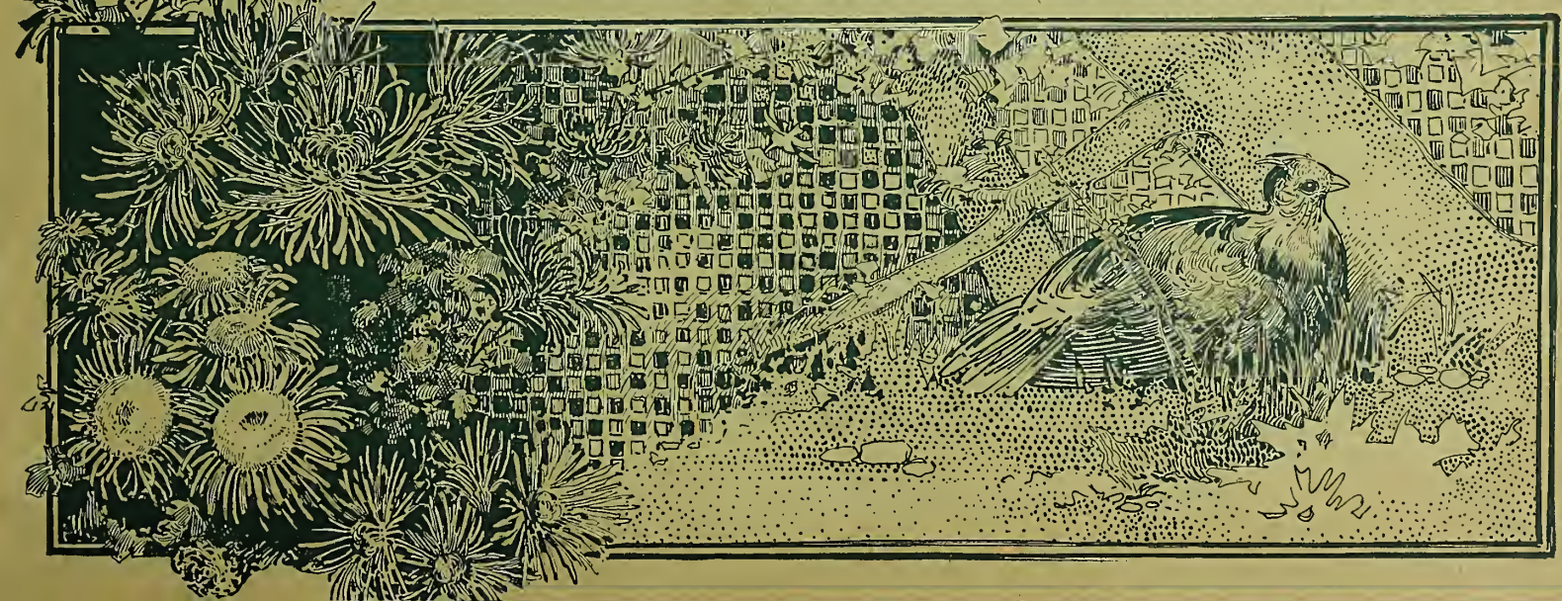
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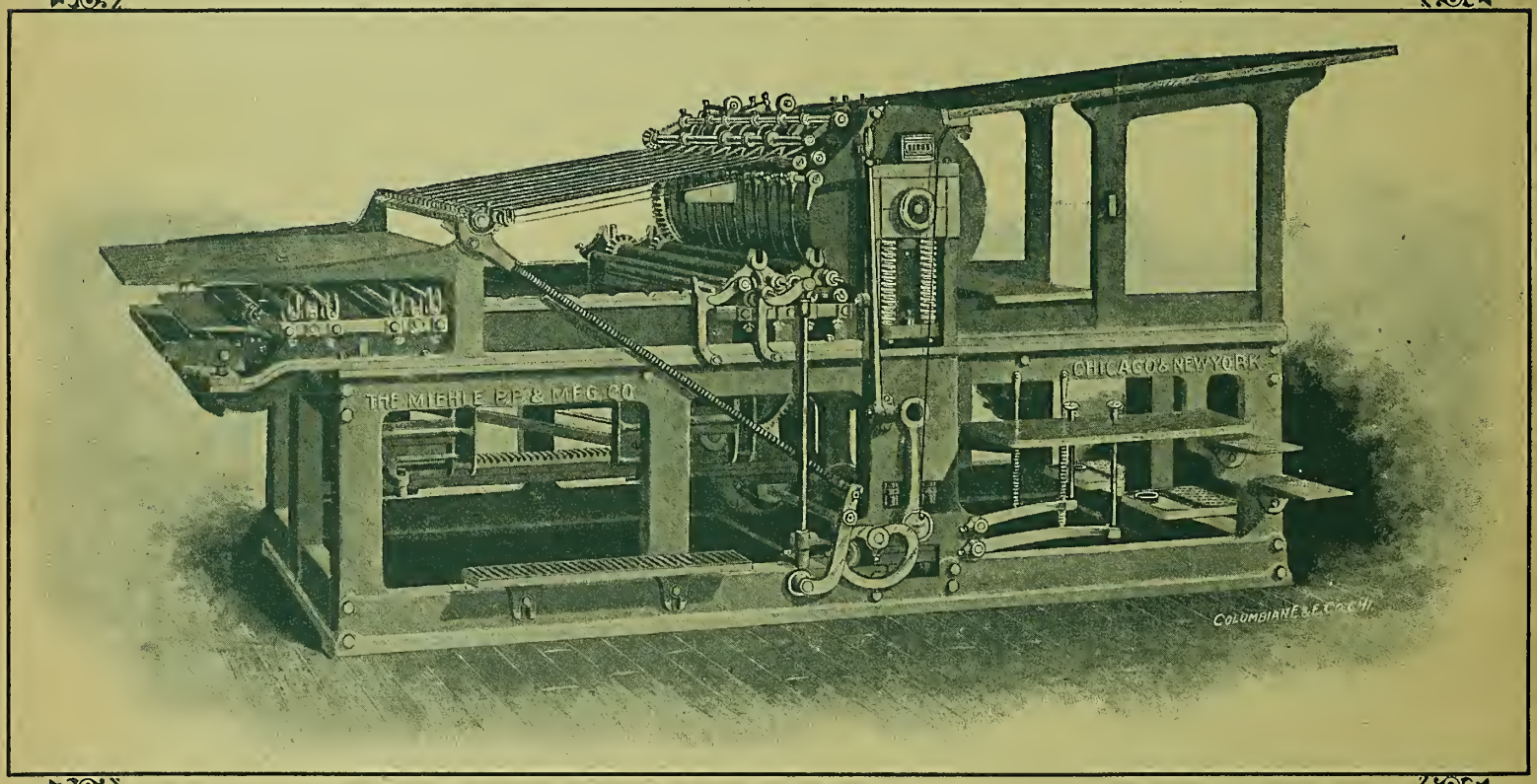
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